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A MANUAL  
OF  
PHYSICAL EDUCATION  
FOR  
ELEMENTARY GRADES



State Board of Education  
Hartford, Connecticut

1922



Approved by the State Board of Education  
December 6, 1922



Class G.V 363.

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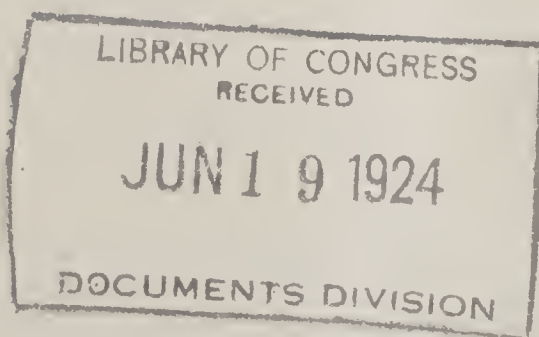


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## FOREWORD

In 1921 the General Assembly of Connecticut passed a law providing for instruction in physical education and health in all the public schools of the state, exclusive of the kindergarten, and directed that a course of study be established.

In accordance with that law, this manual has been prepared by Allen G. Ireland, M.D., Director of Physical Education and Health. In the work of preparation Dr. Ireland has had the assistance of various specialists, to whom the State Board of Education extends its thanks. The manual embodies the best educational practice in physical education and is believed to be thoroughly workable for the various grades.

For the successful administration of the course as outlined, expensive apparatus or highly trained special directors are not necessary, although in time most towns will wish to employ on full or part time special teachers of physical education.

The material will aid the regular classroom teacher and guide her in training the pupils in habits of healthful exercise.

## Acknowledgments

In the preparation of this manual the State Board of Education, Dr. Ireland and the Commissioner of Education, wish to acknowledge the assistance of the following:

Mr. Harry Herzfeld, who selected and arranged the folk dances and rhythmic steps

Mrs. Lillian Engarde Fox, who selected and arranged the story plays, mimetic plays, singing games and primary grade marching

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Mr. C. L. Brownell, Supervising Agent and Assistant in Physical Education

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and to the following city departments:

Washington	Detroit
Newark	Kansas City
Cincinnati	Pittsburgh

Springfield, Mass.

and other organizations:

Playground and Recreation Association of America  
American Posture League  
United States Bureau of Education.

Respectfully,

A. B. MEREDITH,  
*Commissioner of Education.*

DECEMBER 1, 1922.



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## INTRODUCTION

### PLAN AND USE OF THE TEXT

This manual is intended as a practical guide in the conduct of physical education activities for all teachers and directors throughout the school system of the state.

For convenience in practical use the text has four main divisions.

Part I General Principles governing the Organization and Conduct of the entire field of physical education.

Part II Methods of teaching growing out of physical training activities. In this division the practical material is so organized that teachers may understand the nature of each group of activities and the methods of teaching them.

Part III Lesson Outlines by Grades. These are concentrated outlines for teaching purposes. They are graded by school years and are progressive within each year. The contents have been carefully selected and therefore it is expected that each teacher will closely follow the lesson plan.

Part IV Appendices. These are short chapters containing valuable reference material. They are arranged in this manner to lessen the bulk of the text and to avoid confusion in the preceding parts.

Teachers are advised to read first the text of Part II without giving attention to the lists of physical training activities. Such a reading will give a general view of the nature of each activity and the problems involved in its organization and conduct.

The formation of health habits at an early age and instruction in hygiene are construed to be physical education activities in the broader definition of the term as used in the law. The subject of hygiene will be treated in a second manual.



## PART I

### GENERAL PRINCIPLES UNDERLYING THE ORGANIZATION AND CONDUCT OF THE COURSE IN PHYSICAL EDUCATION

#### A. THE LAW

Health Instruction and Physical Education

In Public Schools

Chapter 399, Public Acts 1921

Section 1. There shall be established and made a part of the course of instruction in the public schools of this state a course in health instruction and physical education.

Section 2. The course in physical education shall be adapted to the ages, capabilities and state of health of the pupils in the several grades and departments and shall include exercises, calisthenics, formation drills, instruction in personal and community health and safety and in preventing and correcting bodily deficiency.

Section 3. The course herein prescribed shall be prepared by the secretary of the State Board of Education and, when approved by the State Board of Education, shall constitute the prescribed course in physical education. With the approval of said board, said secretary may employ experts to assist him in preparing such courses of instruction, and to assist in putting into operation the courses and work in the public schools of the state.

Section 4. Every pupil, excepting kindergarten pupils, attending the public schools of this state, shall take the course in physical training as herein provided, and such course shall be a part of the curriculum prescribed for the several grades. The standing of the pupil in connection therewith shall form a part of the requirements for promotion or graduation. The time devoted to such courses shall aggregate at least two and one-half hours in each school week, or proportionately when holidays fall within the same. Four-fifths of such time shall be given to physical education and one-fifth to the teaching of health.

Section 5. The State Board of Education shall adopt regulations fixing the necessary qualifications of teachers in physical education, shall require all students at the state normal schools to receive thorough instruction in such courses, and shall provide such instruction for such students in attendance at the state summer schools as shall elect to take such instructions.

## B. THE MEANING OF PHYSICAL EDUCATION\*

“Physical Education is that which sees in measures insuring bodily health and the right kind and amount of motor activity an avenue of approach through which the whole individual may be influenced for good, in mind and character as well as in body; it employs the word physical to denote the means, and not the end.”

## C. THE AIMS OF PHYSICAL EDUCATION\*

The aims of physical education grow out of the instinctive activities of childhood and may be briefly stated as follows:

1. The promotion of normal growth and organic development. This requires

- a. A program of health conservation
- b. Provision for the development of a fair degree of strength and endurance
- c. The securing of an erect and self-respecting carriage of the body
- d. The development of such a relation between the nervous system and the muscles (neuro-muscular control) as is required for prompt and accurate response and for graceful and effective movements

e. Ability to meet physical emergencies

2. The development in each pupil, through activities which appeal to his deeper instincts and emotions (games, athletic contests) of those fundamental traits of character which have a direct relation to his fellows (society). This aim includes

- a. The formation of such habits as: obedience, subordination, self-sacrifice, coöperation, friendliness, loyalty, patriotism
- b. Training in capacity for leadership
- c. The proper spirit toward victory and defeat
- d. A spirit of fair play (sportsmanship)

3. The development of those personal traits which have an indirect effect upon one's associates. Such traits include : self-confidence, self-control, mental and moral poise, alertness, resourcefulness, decisiveness, perserverance, courage, aggressiveness and initiative.

4. To create in youth an intelligent and healthful interest in physical activity that will carry over into adult life.

5. To form in early life those habits which tend toward the conservation of health, and to provide instruction in the science of health, and the means by which it may be secured.

---

\* From a Report of a Committee from the Society of Directors of Physical Education in Colleges.

## D. CLASSIFICATION OF PHYSICAL EDUCATION ACTIVITIES

1. Division of formal exercises
  - a. Marching
  - b. Gymnastics
  - c. Postural education
2. Division of playful or recreational activities
  - a. Story plays and mimetic exercises
  - b. Games
  - c. Singing games, folk dances, and rhythmic steps
  - d. Athletics
  - e. Stunts and contests
  - f. Water sports
  - g. Winter activities
3. Division of hygiene
  - a. Conditions of control
    - (1) Medical examination
    - (2) Mental examination
    - (3) Report to parents with recommendations
  - b. The results of the examination and recommendations to parents should be closely and intelligently investigated by the school nurse
  - c. A healthful environment in home and school
  - d. The formation of health habits
  - e. Hygiene instruction
    - (1) Personal
    - (2) Public
    - (3) Problems of sanitation

## E. CLASSIFICATION OF PHYSICAL EDUCATION ACTIVITIES TOGETHER WITH THEIR SPECIFIC VALUES

1. *Recreative.* The recreative factor in physical education is placed first because it is of greatest value to the boys and girls of our schools. Play is natural; it is both life and work to the child. It is through play that he gives expression to his strongest instinct, viz., the instinct for activity. The play attitude predominates as an education force throughout childhood, but the recreative element rises rapidly during adolescence until towards the end of that period of growth and development, then when the fundamental powers are established, play becomes entirely recreative. Play is essentially a manifestation of the present life, nature and needs of the body and there is no adequate substitute.

The teacher should strive to make all activities pleasurable but those which are essentially *recreative* are: games, athletics, folk dances, singing games, story plays, outdoor winter sports and related activities as hiking, camping, etc.



2. *Hygienic, Organic or Developmental.* All vigorous big muscle activities belong to this class. They are games, athletics, dances, story plays and the vigorous forms of gymnastics like mimetic exercises and the relief drill.

3. *Educational.* This division includes exercises that train the powers of muscular coördination, teaching ease and skill in handling the body. They are marching, rhythmical play, song games and folk dances, and gymnastics requiring concerted action of different parts of the body.

4. *Corrective.* This class embraces those forms of exercises that correct bad postural habits or prevent defects from occurring, by strengthening the muscles that control posture.

5. *Moral and Social.* The activities that have moral and social values are all forms of supervised play and athletics.

## F. ORGANIZATION AND ADMINISTRATION OF THE COURSE

### 1. Time allotment for Physical Education activities

#### a. *Minimum requirement*

The law requires that at least two and one-half hours be given each week (or proportionately when the school week is for any cause shortened) to physical education. It is at once apparent that in schools in which physical education has not been taught, that a lengthening of the school day is desirable, if not imperative.

From the 150 minutes a week assigned to physical education not more than 30 minutes is to be given to health instruction.

It is quite impossible in this manual to indicate a detailed time schedule that will meet the requirements of all schools and curricula. Local adaptations must be made.

The following table, however, contains suggestions for the further subdivision of the two-hour minimum requirement and may be of assistance to superintendents and to principals in meeting local conditions in a practical way.

#### b. *Types of Activities*

##### (1) Relief drill see p. 44

(a) 2-minute lesson, three or four times a day

(b) 3-minute lesson, two times a day

##### (2) Gymnastics, story plays, mimetic exercises see pp. 26, 60, 61

(a) 5-minute lesson daily

(b) 5-minute lesson two times a day

(c) 10-minute lesson daily or three times a week

(d) 15-minute or longer, only when combined with games, dances, or athletics

##### (3) Games, athletics, and dancing, see pp. 65, 74, 69

(a) 15 minutes daily

(b) 30 minutes daily or three times a week

(c) Longer periods two or three times a week

- (4) Combined lessons including several activities
  - (a) 30 minutes daily
  - (b) 45 minutes or longer three times a week

While it is essential that physical education be fitted into the curriculum in a way to facilitate instruction and avoid confusion, it is more important that the time should be allotted to the several activities according to their respective values. Throughout this manual the activities employing the big muscle groups in vigorous play are emphasized and therefore it is suggested that the bulk of the time be devoted to supervised games, athletics, and dancing.

c. *Long periods* are only desirable when gymnastics and supervised play activities are combined in the lesson and the pupils have facilities for change of clothes and bathing. Long gymnastic lessons should never be given to the exclusion of the natural activities having a recreational value.

d. *The recess* as ordinarily interpreted is not regarded as time devoted to physical education. The physical education period, however, may be substituted for the recess and it becomes a more effective means of getting results, provided every pupil is actively engaged in an organized game, dance, or athletic event under the direction of the teacher or of the regular pupil leaders who are specially trained in leadership.

e. *After school activities* are legitimate physical education activities only when they are organized and at all times supervised by the principal and teachers. All competitive games, group contests, etc., between grades, rooms, or schools must be in most cases conducted after school or Saturday mornings. Credit should be given only to those pupils who actually participate.

A representative team cannot play for an entire class nor can the benefits derived by the few be transmitted to the mass. Any organization of "after school activities," therefore, should provide equal opportunities for all or an equivalent time allotment during school hours for those who do not make the teams.

f. *Athletic competition* between schools cannot be regarded as a program of physical education except for those who actually participate as members of the representative teams and then only during the season or part of the school year in which that team is engaged in its respective sport. Athletic competition can be regarded only as a part of a program of physical education, other phases of the course being of corresponding importance. A state prescribed course of physical education cannot be a course in competitive athletics alone. Further, such participation may be given only limited credit.

**2. Adaptation of the Activities to Age Periods.** The law provides that every pupil excepting kindergarten pupils, attending the public schools of the state, shall take the course in physical



education, and such course shall be adapted to the ages and capabilities of the pupils in the several grades and departments.

The selection of physical education activities to satisfy the *tendencies* and *needs* as exhibited by the child during his play is a problem for the expert having a knowledge of child nature. The teacher, however, should at least be acquainted with the age periods and the characteristics of each.

The three main periods for the purposes of this manual are as follows:

Grade I Age 6. This is a dramatic or imitative age. The essential characteristics of this period are great physical activity, the interest centering in the activity rather than in the result; imitation, particularly of adults and adult occupations; active imagination, dramatic and representative play; and play which is individualistic rather than social.

Characteristic Activities: Story plays, rhythmic play, and mimetic exercises (see pp. 60, 69).

Grades II-VI Age 7-11. This is the age of self-assertion, the "Big Injun" age. It is essentially an individualistic stage and the dramatic interest of the previous stage carries over into the early part of this period. It is during this period that the interests of boys and girls draw apart, necessitating a division of time and activities.

Characteristic Activities: In the early part, story plays, singing games, and mimetic exercises. Later, games, stunts, folk dances, marching and gymnastics. (see pp. 60, 69, 65, 88, 19, 26).

Grades VII-VIII Age 12-14. The interests of this and the preceding period overlap. The individualistic tendency is still prominent although group spirit with the element of coöperation is beginning to develop. It is a period of great physical activity and the interest in the running games is at its height; it is the time for the development of facility and skill, and nerve-muscle coördination is of special import.

Characteristic Activities: *Boys.* Games, individual athletics, mimetic exercises, stunts, marching and gymnastics.

*Girls.* Dancing, games, stunts, marching and gymnastics.

### 3. Grading of Pupils in Physical Education

The proportionate amount of emphasis for purposes of grading pupils, since achievement in physical education is by law a factor in the promotion and graduation of all pupils, is indicated below.

a. Formal exercises	(maximum)	20%
b. Play and athletics	(maximum)	50%
c. Health habits	(maximum)	30%

---

Total	100%
-------	------

A teacher using the above table as a standard should have in mind the several phases of each unit of work and she must also recognize the related qualities and traits as they appear in the child. A further subdivision of the marking units is an unnecessary complication, but the following list of sub-headings is suggestive of what the teacher may consider while grading individual pupils.

Formal exercises

Attention, alertness, effort, technique, interest, posture, conduct, improvement, leadership

Play and athletics

Coöperation, sportsmanship, observance of rules, attitude toward victory or defeat, effort, leadership, attitude toward others

Health habits

Care of body, posture, neatness of person and surroundings, observance of health laws.

#### 4. The Development of Pupil Leadership

##### a. *Pupil health officers*

"The teacher should appoint each week or at other appropriate intervals, a sufficient number of pupils (two, four or six, depending on the size of the class) to serve as 'health officers' or 'sanitary inspectors' for the class and class room. With a little care in the initial instruction, and subsequent direction, these 'pupil health officers' may render very effective service and stimulate a real interest in the better hygiene and sanitation of the school. These pupil officers may be rated by the teacher for quality of service at the end of each term of office.

The duties of pupil health officers may be:

(1) "To open the windows wide and air the schoolroom thoroughly every day before the session begins and at the end of every class period and during the 'relief drills.'

(2) "To remove chalk, scraps of paper and other litter from the floor, hallways, stairs, school yard and sidewalk at intervals designated by the teacher (not to be substituted for the work of the janitor).

(3) "To consult the room thermometer at appropriate intervals and assist in securing a desirable temperature (between 65 degrees and 68 degrees F.)

(4) "To help in the plans of the school to keep the school buildings, equipment and premises clean."

##### b. *Pupil leaders*

The selection of pupil leaders is one of the most important duties of the teacher. She should select from the class those boys and girls who show leadership qualities and train them in the giving of commands and in the management of the class. It should



also be the teacher's aim to stimulate a spirit of competition for the honor of being a leader. The assignment of the class to the pupil leaders does not relieve the teacher from responsibility. To do this would be to lose sight of the aims of the lesson and to minimize its results. While the leader conducts the class the teacher should take the opportunity to give individual attention to the correction of faults of execution and to posture.

## 5. The Spirit of the Work

"As he teaches physical training the teacher should have in mind that his purpose is to make pupils physically fit for patriotic and social service. It should be constantly taught in the spirit of helping the individual recognize his obligation to the state, as well as to himself, by being as nearly physically perfect as possible. Not for himself alone does the pupil seek this end.

"The teacher should therefore teach these lessons in the spirit of service, not merely to the pupils, but to the country as well. He should feel that he is doing his bit; that he is engaged in preparedness. He should not feel that this physical training law is a burden, but rather he should feel that it is an opportunity to serve children and the state.

"A teacher will make mistakes, teach some poor lessons, feel at times his lack of ability and skill, but these will not be serious if he feels this patriotic impulse." — C. N. Kendall.

## 6. General Suggestions

a. The teacher should carefully study Part I in order to have a general perspective of the entire scope of the course. Further suggestions are included under "Suggestions for Teachers" related to the various activities.

b. "The teacher's power of command is determined by her personality. If she can bring to her task an enthusiastic, joyous spirit that combines patience with firmness and is pervaded by a wholesome spirit of fair play, the lesson will become a pleasurable event in the school day and establish a most valuable bond of good fellowship between teacher and pupil."

c. Whenever possible the work in physical education shall be conducted out of doors and the exercises suited to the weather conditions.

d. If the work must be done in the classroom the windows should be open daily before sessions and regularly during sessions, especially during the relief drills; when the weather will permit, the windows should be open all the time; keep the windows *down at the top*.

e. The organization and supervision of physical education activities for the *mass* should take precedence in importance over all plans for the special development of the *few*.



f. Pupils should take physical education appropriate to their grade. The pupil should not work in one group one day and in another group at another time. Unless there are reasons to the contrary, classes should be scheduled intact.

## **G. SPECIAL ADAPTATION TO THE ONE AND TWO TEACHER RURAL SCHOOLS**

### **1. General Considerations**

One commonly thinks of the country as the abiding place of good health and of normal physical development, the one place where good health rather than disease is contagious.

Careful studies as well as the record of rejections under the military draft have of late tended to destroy this impression and to open our eyes to facts quite at variance with the prevailing notion. Country bred children in larger proportions than urban children are found to have physical defects. This condition is largely due to facilities for correcting defects in urban centers not so available to rural communities.

It is not that rural health has deteriorated but that urban health has greatly improved with the development of modern sewage plants, pure water supplies, medical and dental clinics, hospitals and much closer supervision over the health of school children.

Farm tasks tend to over-development physically in some directions and to under-development in others, making a normal growth difficult.

The problem with rural children is real, difficult and in some respects unique. To meet this problem the school and other rural agencies must address themselves vigorously.

The general material offered in Part I and the activities outlined in Part II following apply as well to the one room rural school as they do to the larger schools of the towns and cities, and it is the duty of the teacher to carefully study these sections that she may better understand the principles around which the course is organized.

The activities as outlined in Part II and the suggestions for organization and leadership are fundamental, whatever the local conditions, and it is urged that the progressive arrangement of these activities in Part III be followed as closely as possible.

### **2. Divisions of Pupils**

The adaptation of the course to rural school conditions, and this usually means to one and two teacher school conditions, is largely a problem of leadership. The teacher of one room schools has in her charge pupils of all grades below the high school and within the range of ages included in these grades there can be

differentiated certain fairly definite natural groupings which occur during the development of the child and which must be recognized. These growth periods demand activities appropriate to the respective stages of development and a program of physical education to be rational must meet these requirements. It becomes necessary, therefore, to have some organization that will provide for the needs of the age periods and allow the teacher to direct the several activities at the same time.

The following age basis is recommended:

Group 1. Age, 5 to 7 years inclusive

Group 2. Age, 8 to 11 years inclusive

Group 3. Age, 11 to 14 years inclusive

It is suggested, however, that the above groupings be approximate and that the teacher should consider the size and the strength of individual pupils in making the division.

The teacher is referred to the paragraph on training pupil leaders, p. 11. The solution of the problem of administration and the ease with which the work is carried on depends upon the selection and the training of the older pupils to be leaders. The teacher of a one room school can do this to great advantage.

### 3. The Selection of Leaders

At the beginning it is recommended that two play periods or recesses be devoted to the training of leaders, one period for the boys, and one for the girls. Much of the teacher's success will depend upon the time and effort she gives to the organization of a leaders corps and the importance she gives to the duties. It should be made an honor to receive an appointment as leader.

The boys should be trained in the leadership of games, stunts, athletics and gymnastics and the girls, games, story plays, singing games, folk dances and athletics. It is not sufficient that the lesson is taught, but the teacher should strive to give the leaders some idea of the aims and values of each activity. They will be impressed and the teacher will be rewarded by results, proportionate to the effort. Teach obedience to the rules of the game and the laws of health. Work to arouse the spirit of play and especially fair play. Train the losers to smile and to give a cheer for the winners. Discourage boasting. Do not tolerate profanity, cheating or bullying. Endeavor to impress the older girls with the responsibility of being "little mothers" to the younger pupils.

### 4. Division of Time

The organization of physical education by periods presents a difficult problem for the one teacher school. The teacher should carefully study the suggestions for the division of time on page 8.



and experiment with several plans of which the following is an excellent type:

Hygiene, two 15-minute periods a week	<i>minutes</i>
or one 30-minute period a week	30
Relief drills, two 2-minute drills daily	20
Gymnastic lesson, one 5-minute period daily	25
Games, athletics and dancing, one 15-minute period daily or three 30-minute periods a week	

### 5. Relief Drills (see p. 44).

It is not necessary to divide the pupils for the relief drill. There are many of these relief exercises described in Part III that may be used to advantage in the combined school. The exercises are not formal but they should be free, vigorous and recreative.

If a division of the school is considered advisable two groups are sufficient, lower grades and upper grades and for the drill they may face in opposite directions. Pupil leaders should be able to assist in these two-minute drills.

### 6. Gymnastics

The teacher should not expect to start the older pupils with the advanced work outlined in Part III for the upper grades. Begin with the simple exercises of the lower grades and combine grades IV to VIII inclusive for the five or ten-minute gymnastic lesson.

The teacher should lead these classes herself and assign an older pupil to lead the younger group. The story plays are excellent for the younger pupils and is the activity substituted for the formal work in the gymnastic lesson.

Later when the "pupil leaders" are sufficiently trained, three divisions should be made and more advanced work be assigned to the upper group.

Whenever possible the gymnastic lesson should be held out doors. Make use of this opportunity to teach marching to the older pupils.

When the class is held indoors for group one, or the younger pupils, select story plays that can be played standing by the seats or in one section of the room. There are many of these indicated in Part III. The running and skipping parts may be omitted if they interfere with the work of the upper groups.

### 7. Games, Athletics, and Dancing

The bulk of the time should be devoted to these important recreative activities and periods organized so as to provide every pupil with supervised play for every minute of the time. It is in this play period that the pupil leaders will be of greatest assistance.

Study carefully the organization and administration of athletics pp. 74 and 80. When it is decided which athletic plan will be adopted, take time to explain the object and outline the organization.

If the "Group Contest" plan is selected, carry out the organization as described, p. 76. Arrange a schedule with one game a week between the groups and one athletic event every two weeks during the fall and spring terms. At all other play periods the captains should take charge of their groups to practice for the next event.

The same plan may be carried out if the "Athletic Badge Test" or "Athletic Tests based on height or weight classification" are used (pp. 78 and 300). One athletic event every two weeks is sufficient. The games should be continued but in this case they are played by sides chosen for the period.

Make the schedule and score card (p. 324) neat and attractive and post it in a conspicuous place in the room. It will assist the teacher by making the play period almost self-operating.

The play period is the time for teaching singing games to group one of younger pupils and folk dances to the older girls, in addition to the girls' games and athletics. The teacher should teach the folk dances herself while one or two older girls, who are especially interested in the younger pupils, teach the song plays.

If there is no play space available in the school building the winter term should be devoted to stunts (p. 88) and winter sports (p. 90).

## 8. Stunts

For stunts, organize four groups as follows, 7th and 8th grade boys, 7th and 8th grade girls, 4th, 5th and 6th grade boys, and 4th, 5th and 6th grade girls. Select and post a list of stunts for each group and assign one stunt as a test for each week. On Monday, read the description of the stunt for that week and have one boy and one girl demonstrate during the reading. Set aside a part of each play period for the practice of stunts and assign a leader to each group to keep order and to assist in the teaching. On Friday, take one group at a time and mark each pupil on a basis of ten or a hundred. These scores should be posted each week. At the end of the series compute the average to determine the winner.

Contests may be organized in tournaments, either elimination or round robin and each winner awarded five points.

During the stunt periods the pupils of grades 1, 2 and 3 should be taught games and relay races. There are many of these that can be played in the aisles without interfering with the other groups.

## **9. Winter Sports**

The rural school teacher has an exceptional opportunity for organizing winter sports. Very little urging is necessary to get the boys interested in building a toboggan or bobsled run or an ice hockey rink.

## **10. Construction of School Yard Apparatus (see p. 333).**



## PART II

### METHODS OF TEACHING GROWING OUT OF PHYSICAL TRAINING ACTIVITIES

#### Preliminary Statement.

In an earlier part of the manual (p. 7) it was pointed out that a course in physical education if it was to be vital and not formal and artificial, should grow out of the instinctive and normal interests of childhood and should also afford a fair chance for their development. Part II is an amplification of this point of view.

Activity and especially big muscle activity is natural to children, even though at different stages of maturity such activities demand varying degrees of mental effort, and different conditions for their growth.

In organizing the natural physical interests of childhood for teaching and training purposes at least two ways are open. One method would be to prepare a series of lessons, exercise or drills involving the activity being stressed, and to arrange the material for each grade or age group in the school. The arrangement has been followed in Part III of this bulletin. A second method would be to study the activity itself, in order to understand its significance in physical development, its organization and its adaptation to the various groups of pupils and to point out practical applications. This latter method might be called a *functional* presentation of activities and the former method (Part III) an *administrative* organization. Both methods of approach have their values.

It is with the latter or functional study of physical training activities, and especially with the big muscle activities with which this portion (Part II) of the manual is concerned.

The purpose of this arrangement is that teachers may understand the characteristics and educational implications of each group of activities, as they appeal to the pupil, and thus to enter intelligently into methods of teaching. An added advantage is that the form of presentation also gives the teacher a perspective of the adaptation of each activity, in the different age periods and thus an understanding of its use in a particular state of growth.

#### OUTLINE

##### A. Division of Formal Exercises

1. Marching
2. Gymnastics
3. Postural education

## **B. Division of Playful or Recreational Activities**

1. Story plays and mimetic exercises
2. Games
3. Singing games, folk dances and rhythmic steps
4. Athletics
5. Stunts and contests
6. Water sports
7. Winter activities

It is not intended that Part II shall be taught as a series of lessons. These will be found arranged by grades in Part III. The purpose of Part II, as stated above, is to give the underlying significance and meaning of those activities which are to be used in a systematic course in physical education.

The teacher should constantly refer to these pages when teaching the work outlined for the grades in Part III otherwise the teaching of physical education, one of the most vital subjects in the curriculum, will degenerate into mere routine and deadening drill.

## **A. DIVISION OF FORMAL EXERCISES**

### **1. MARCHING**

Marching tactics are movements of a group in response to formal commands. They involve quick and unexpected changes of position, direction or momentum and therefore, demand a continuous and high degree of concentrated voluntary attention. Group movement is interesting to pupils of the upper grades as a form of social organization and may be used as a means of controlling groups in school or community functions, holiday celebrations and outing activities. In the lower grades marching can be taught as a form of play (see p. 96) but as a disciplinary or training procedure it is valueless. For all pupils, marching in a column of twos should be emphasized in entering and leaving the school building, changing rooms, and for fire drills.

“Tactics contribute to the motor training of the pupil by cultivation of a sense of rhythm and equilibrium by improving carriage of the body, and by teaching economy of effort in the management of momentum and weight distribution.” Skarstrom in “Gymnastic Teaching.”

#### *Explanation of terms*

(1) The command for marching consists of three parts:

The preparatory part is to tell the pupil what is to be done. It should be given distinctly and slowly enough for each pupil to understand the command.

The interval is a pause between the first and last parts for the purpose of giving the pupils the opportunity to understand definitely what is to be done.

The executive part is the command to commence the movement and should be given quickly.

For example:	Preparatory	Pause	Executive
	Forward		<b>March!</b>

“The tone of the command is animated, distinct and of a loudness proportioned to the number under instruction and the space covered by them. Each preparatory command is pronounced in an ascending tone of voice, but always in such a manner that the command of execution may be more energetic and elevated. The command of execution is pronounced in a firm, brief tone.” (U. S. Army)

## (2) Definitions

*Alignment:* A straight line along the side of the room or school yard upon which pupils are formed or assembled for drill.

*Rank:* A line of pupils placed side by side.

*File:* Two pupils, the front rank pupil and the corresponding pupil of the rear rank when the pupils are in two lines or ranks.

*Column:* A formation in which the elements are placed one behind another. An element may be one, two, three or more pupils.

*Flank:* The right or left of a command in line or column.

*Distance:* Space between ranks in the direction of depth. The distance is 40 inches measured from the back of the man in front to the breast of the man in the rear.

## (3) The position of the soldier, or Attention.

Command: Atten.....**tion!**

For description see “Correct Standing Position” p. 46.

## (4) Tactics

*To assemble class*

Command: Class, Fall ——— **In!**

To bring the pupils who are scattered about the room or yard into a definite formation at a designated place. A class may form in a single or double rank depending upon the number and length of the allotted space. This should be decided upon at the beginning of the term. The tallest pupils should form at the right flank.

*To bring class to attention*

Command: Atten.....**tion!**

Each pupil immediately assumes the position of the soldier, see “Correct Standing Position” p. 46.

*To dismiss class*

Command: Break ——— **Ranks!**

The formation breaks and the pupils may go where they please



*To relax from the gymnastic position at attention*

(a) Command: In place ——— **Rest!**

The right foot is placed a short step to the right thus dividing the weight equally on both feet. Attention should be retained that the teacher may make corrections of posture and movements.

(b) Command: **At Ease!**

Each pupil keeps one foot in place and is required to preserve silence but not immobility. When a longer rest seems advisable after a strenuous period of work, this command should be given, which permits of any easy, comfortable position, without retaining the attention.

*To correct error*

Command: **As you were!**

When the execution of a movement is improperly begun and the teacher wishes to begin anew for the purpose of correcting the exercise, the above command is used, at which time the movement ceases and the former position is resumed.

*To secure alignment*

Command: Right (left) ——— **Dress! Front!**

All pupils place the left hand upon the hip and turn the head to the right (except one on the end who looks to the front). Each pupil by taking short steps, places himself so that his right arm rests lightly against the elbow of the man on his right, and so that his eyes and shoulders are in line with those to his right. The head should be kept erect.

On command "Front" the head is turned front and the left arm is dropped to the side.

*To correct alignment*

(a) Command: Eyes ——— **Right! Front!**

All pupils (except right end) turn head and eyes to right. This is used while at a stand to correct the alignment.

(b) Command: Guide ——— **Right! Front!**

Eyes right while marching to straighten the rank.

*To straighten the column*

Command: **Cover!**

Each pupil in the column or file moves into a position behind the leader.

*Facings*

(a) Command: Right (left) ——— **Face!**

Raise slightly the left heel and the right toe; face to the right, turning on the right heel, assisted by a slight pressure on the ball of the left foot (count-one); place the left foot quickly by the side of the right (count-two). The left face is executed on the left heel and right toe.

(b) Command: About ——— **Face!**

Place right toe about 6 inches to the rear and slightly to the left of the left heel. Face to the rear by turning to the right on the left heel and right toe. If the right foot is properly placed the heels will be closed after the turn. This is always executed to the right.

*To count off while in line at a halt*

Command: Count off twos (fours etc.) ——— **Count!**

This should start from the right end of the line. Each pupil should turn toward his neighbor on the left and immediately bring his head again to the front.

*To mark time*

Command: Mark time ——— **March!**

Marking time is "marching in place." Start with the left foot and raise the feet alternately about two inches from the floor. The teacher may set the time by calling, "left," "right," "left," etc., or by counting, "one", "two," etc.

*To march from place*

(a) Command: Forward ——— **March!**

At the command "forward" the weight of the body is shifted to the right leg. At the command "march" move the left foot forward for the first step and continue to march.

(b) Command: Half step ——— **March!** To resume full step, Forward ——— **March!**

(c) Command: Double time ——— **March!**

If at a halt, at the first command shift the weight of the body to the right leg. At the command "March," raise the forearms, fingers closed, to a horizontal position along the waist line; take up an easy run with the step and cadence of double time, allowing a natural swinging motion to the arms.

*To halt*

Command: **Halt!** or Class ——— **Halt!**

At the command "halt" given as either foot strikes the ground, plant the other foot as in marching; raise and place the first foot by the side of the other.

*To change direction while marching in any formation*

(a) Command: By the right (left) flank ——— **March!**

At the command "march" given as the right foot strikes the ground, advance the left foot, turn to the right on the ball of the left foot and take a step in the new direction with the right foot. Executed in a corresponding manner to the left.

(b) Command: To the rear ——— **March!**

At the command "march" given as the right foot strikes the ground, advance and plant the left foot; then turn on the balls

of both feet, face to the right-about and immediately step off with the left foot.

(c) Command: To the right oblique ——— **March!**

Executed as (a), the change of direction being 45 degrees.

*To change direction while marching in single file or column*

(a) Command: Any of the above commands may be used and in addition the following:

(b) Command: Column right (left) ——— **March!**

At the command "march" given as the right foot of the leader strikes the ground, the left is then advanced and a turn of 90 degrees is made on the ball of the left foot, the right taking the first step in the new direction.

*To form twos (threes, fours) etc. by change of direction*

Command: By the right flank, form twos, (threes, fours) ——— **March!**

At the command "march" the first two (or other number) execute a right flank and step off in a new direction, the next two (or other number) continue to march until they can execute the right flank on the same ground as the first two (or other number) have done, when they execute the right flank and follow the first group.

(5) Variations in tactics.

Marching steps and combinations of tactics to quick, snappy commands given at the beginning or during a lesson require concentrated attention and quick response. In addition to the training in coördination and response to command, this method serves the purpose of arousing the class when interest lags or when discipline is needed.

*Simple movements*

(a) Command: One step forward ——— **March!**

Take one step forward with the left foot, close with the right foot. To establish rhythm and class unity in the movement the teacher may count, "one," "two."

(b) Command: Two steps forward ——— **March!**

(Counts: 1-2-3)

(c) Command: One (or more) step(s) backward ——— **March!**

(d) Command: One (or more) step(s) to the right (left) ——— **March!**

*Complex movements*

The simple movements may be combined in one command and to this arm, leg or body exercises may be added. This greatly increases the attention and coördination required. A few examples are given:



- (a) Command: One step forward and two steps to the right  
———— **March!** (Counts: 1-2-3-4-5-6)
- (b) Command: One step backward, and one step to the left  
———— **March!** (Counts: 1-2-3-4)
- (c) Command: Two steps to the left, one step forward and  
one step to the right ——— **March!** (Counts:  
1 to 8)
- (d) Command: Two steps forward and arms sideward ———  
**Raise!** (Counts: 1-2-3-4)

At the end of this exercise the arms are in the horizontal, raised position. The next command must include "Arms-Lower" or a movement to another position. Or the command "Arms-Lower" may be given before another movement is ordered.

- (e) Command: One step to the right and trunk forward  
———— **Bend!** (Counts: 1-2-3)

When the movement ends with a trunk bend or leg raise the next command should restore the gymnastic position.

### Suggestions for Teachers

(1) The above commands constitute a minimum for classroom marching and for placing a class in formation for gymnastic lesson. More advanced tactics have a distinct educational value and should have a place on the program for the upper grades. See references at the end of this section.

(2) Pupils should be taught to walk with a brisk, light and elastic step which of itself is conducive to good carriage and proper poise. This can be done without noise or undue haste. The teacher should not aim for accuracy of execution and rhythm in the lower grades. Marching in the upper grades should be marked by alertness, attention, and quick accurate response to command.

(3) Marching tactics may be used at the beginning of a gymnastic lesson as a disciplinary measure to secure attention and halt any tendency to mischief. The type of command used is illustrated under "Variations in Tactics" p. 23. When the proper enthusiasm is awakened, discipline will no longer trouble the teacher, and continued interest and voluntary attention will be maintained.

(4) Do not allow one foot to strike the ground with greater emphasis than the other. Face to the front should be rigidly insisted upon.

(5) Use of marching to secure class formation for gymnastic lesson

(a) March the class around the room or field. When the leaders are at the rear of the area command: Form fours (sixes, eights, etc.,) by the right (left) flank ——— **March!** The first unit of fours (or other number) execute the movement and

march down the center of the area. The remainder of the column continue in the original direction until the next four (or other number) can turn on the same ground as the first unit, and so on until the entire class is on the floor or ground in the new formation. This class is halted at the desired location and the command, Open order sideward ——— **March!** is given. Class ——— **Halt!** Followed by, Open order backward ——— **March!**

To march from the area; Command: Close order to the center ——— **March!** Each pupil takes short side steps until the members of each unit of four (or other number) are standing shoulder to shoulder. Command: Forward ——— **March!** By right (left) flank into line ——— **March!** Each member of the first unit does a quarter turn and continues marching in the new direction. The remainder of the class march forward until they can repeat the movement of the first unit.

(b) The class falls in or is marched to a designated line on one side of the floor or ground. Command: Count off by sixes ——— **Count!** When each pupil has a number, command: Number ones forward ——— **March!** Twos forward ——— **March!** And so on until the class is marching forward with a space between numbers one and two, two and three, etc., determined by the interval between their respective commands to march.

(c) Line up and count as above. Command: Ones two steps, twos four steps, threes six steps, etc., Forward ——— **March!** Teacher counting until each member of the class has taken the number of steps ordered for him.

#### References

1. "Infantry Drill Regulations," United States Army.
2. "The Teaching of Tactics," Schrader, American Physical Education Association.
3. "School Tactics," Spalding's Athletic Library. American Sports Publishing Company.

## 2. GYMNASTICS

Gymnastics are exercises or body movements executed in a definite way and for a definite purpose. It is the formal work of physical training. Gymnastic exercises include:

(a) Calisthenics, which are exercises of the arms, legs, or trunk, with or without light movable hand apparatus such as dumb-bells, Indian clubs, wands, etc. Drills or combinations of exercises with hand apparatus are not included in this manual since the opportunity for their use in the classroom is nil. They are highly recommended, however, for schools having a special teacher of physical education and a gymnasium. Bean bags, flags, scarfs, colored ribbons, broom sticks, etc., may be used as substitutes for dumb-bells, clubs and wands.

Free exercises are sometimes classified on a basis of values and designated as:

- (1) Hygienic, organic, or developmental
- (2) Educational or disciplinary
- (3) Corrective

(b) Gymnastic exercises on or over the fixed apparatus as, horse, buck, horizontal bar, parallel bars, ladders, etc., (See also "Stunts," p. 88). Exercises of this type have a great value and should have a place on the physical education program of schools having a gymnasium and a trained leader. This work should not be attempted by the regular teacher, under classroom conditions.

### Values

(1) *Free gymnastics* as a whole have general values in meeting the need for physical training in that the movements are easily grouped into definite combinations or drills and used to gain the general results from vigorous exercise; they are adapted to schoolroom conditions, that is, large numbers in a small space for a short lesson period; and they are easily organized and taught by the teachers who usually lack skill and technical training in physical activities.

(2) *Hygienic or organic gymnastics* comprise those exercises which influence for good the vital functions of the body. In this sense gymnastics are primarily *big muscle* activities. The vigorous rhythmical movements emphasize muscular development and especially the stimulation of the organs making up the *respiratory, circulatory and digestive systems*.

(3) *Educational or disciplinary gymnastics* are those which exercise the intellect and through the will bring about a conscious control of bodily movements. These exercises develop the ability to be alert, to anticipate, to interpret and to respond to commands with quickness and accuracy. There is primarily the training of motor control and incidentally of attention, will



and self-discipline. Such control is shown on the one hand in ability to assume and maintain good posture, in erect carriage, ease of bearing, grace and economy of ordinary movement; on the other, it leads to general agility, ability to manage one's body to best advantage under any circumstances.

(4) *Corrective.* The corrective value of gymnastics is derived from special exercises designed to correct postural defects and from healthful invigorating movements that tend to strengthen the muscle groups which function to maintain the bony frame in the erect posture.

### *Organization*

Gymnastic drills are not comparable to the natural playful activities. They have a place, however, in the physical training program but they should never be used to exclude the other phases except where conditions make it impossible to use any form of natural activity.

The adaptation of gymnastic exercises to the age, needs and ability of the pupil is technical and should be left to the judgment of the expert. The exercises and drills arranged in lesson outlines in Part III have been selected for the guidance of the teacher.

The description of corrective gymnastics is included under "Posture Instruction" page 49.

The organization of gymnastic periods is largely determined by the interpretation of the time requirements considered in Part I (p. 8).

### *Explanation of free hand gymnastics\**

(1) The command. Each command for free hand gymnastics is divided into three parts: the command of explanation, a pause and the command of execution.

(a) The preparatory or explanatory part describes the movement to be executed. It should be given distinctly and slowly and sufficiently loud to be easily heard by those farthest away.

(b) The pause must be sufficiently long to permit the pupils to analyze and understand the command of explanation. It is the most important single factor in insuring unison of response.

(c) The command of execution consists usually of but a single word, such as "Begin," "March," "Raise," etc. It must always be pronounced sharply and distinctly. It indicates when to start or stop the exercise.

For example:	Preparatory	Pause	Execution
	Arms forward		<b>Raise!</b>

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\* Commands taken from "Gymnastic Nomenclature" by permission of the author, Dr. J. H. McCurdy

“Pupils judge the relative importance of exercises and the teacher’s interest in them by the tone in which the commands are given. A command given in the style and tone of ordinary conversation will not cause a quick response. The voice should be animated and clear and it should indicate a lively interest on the part of the teacher. Do not depend entirely on volume and intensity of sound but strive for perfect enunciation, for better ‘placing’ of the voice.”

The pause between the two parts of the command should be varied to avoid a rhythmical tendency and anticipation of the starting signal by the pupils. A pause of unknown length serves to promote attention and alertness.

The command of execution should be made to fit the exercise. e. g., an arm bending movement should be executed with a quick definite movement, therefore, the command “bend” should be short and clear cut; on the other hand a knee bending movement can only be done slowly and deliberately, so the “bend” is pronounced slowly.

Do not give a command before the preceding one has been acted on and the position held for an instant. This is to avoid confusion. A rapid change of movement or position will stimulate the attention and tends to produce alacrity and speed, but if the changes are so rapid that many pupils cannot follow, or can only partially do the movements, the net result is confusion and slovenly work.

(2) **Atten.....tion!**

Each pupil immediately assumes the correct standing position, see p. 46.

(3) **Posi.....tion!**

This command brings the pupils back to the fundamental standing position from any other position reached during an exercise.

(4) **At Ease!**

The right foot is placed to the right by a short side step.



## (5) Movements of the head

Head forward ——— **Bend! Raise!**

This is a poor exercise except when the upward raising of the head is emphasized and results in good posture.

Head backward ——— **Bend! Raise!**

This is a forcing backward or straightening of the head on the upper spine. Avoid any bend of the body spine. Figure 1.

Head to the left (right) ——— **Bend! Raise!**

Head to the left (right) ——— **Twist! Forward ——— Twist!**

## (6) Movements of the trunk

Trunk forward ——— **Bend! Raise!**

The trunk is bent forward from the hip forty-five degrees; relative position of head, shoulders and upper back unchanged; knees straight. Figure 6.

Trunk downward ——— **Bend! Raise!**

The trunk is bent forward and downward as far as possible, flexing at hip joints and entire spine.

Trunk to left (right) ——— **Bend! Raise!**

The trunk is bent to the side as far as possible, the head and shoulders retain the same relative position, the heels are not raised from the floor, the hips are not moved.

Trunk to left (right) ——— **Twist! Forward ——— Twist!**

The body is twisted to the side. The movement should occur only on the spinal column of body without moving the hips.

Trunk circling ——— **Begin! Stop!**

With the hips as a center the trunk describes a circle with as large a circumference as possible, the head relatively unchanged.

## (7) Movements of the arms

The following interpretations are general: "Raise" means a straight arm movement, forward, sideward or upward; "Stretch," the arms are straightened from a bend to the position indicated; "Fling," the arms are moved from a forward horizontal or a forward bend position to the side horizontal; "Replace" means to return to the position held before the present one.

Arms forward ——— **Raise! Lower!**

The straight arms are raised to front horizontal and shoulder high; palms turned toward each other and width of shoulders apart. Figure 11.



Figure 1.

Arms forward upward ——— **Raise!**

**Lower!**

The arms are raised forward through the horizontal without pausing to the vertical position; palms in and width of shoulders apart. Figure 2.

Arms sideward ——— **Raise! Lower!**

The arms are raised to the side horizontal, shoulders high and well back. Figure 12.

Arms sideward upward ——— **Raise!**

**Lower!**

The arms are raised sideward through the horizontal without pausing to the vertical.

Arms sideward ——— **Fling!**

The arms are moved from the forward horizontal, forward bend position or hands on neck to the side horizontal.

Arms sideward, palms up ——— **Raise!**

**Lower!**

Small arm circles ——— **Begin! Stop!**

The arms are held straight while making small circles by the hips, in the side or forward horizontal or the vertical positions. The circles may start left or right or both arms inward or outward. Avoid swaying of body.

Arm circling ——— **Begin! Stop!**

The arms execute large full arm circles forward, sideward, both inward or both outward. The circle is made from the shoulder as a central point.

Wrist shaking ——— **Begin! Stop!**

The hands are held in a loose, dangling position and shaken to counts.

Arms forward ——— **Bend! Position!**

Arms are raised directly to chest at shoulder level; palms toward floor; straight line from elbows to finger tips; elbows drawn slightly backward until finger tips are about four inches apart. Figure 13.

Arms upward ——— **Bend! Position!**

The forearms are raised sideward until the tips of the fingers touch the top of the shoulder. The elbows remain close to the sides. Figure 3.

Arms to thrust ——— **Bend! Position!**

The arms are bent to form a right angle and held close to the sides; forearms parallel with the floor, elbows well back; hands clenched. Figure 16.



Figure 2.

Hands on hips ——— **Place! Position!** or Hands ——— **Lower!**

Hands are placed on hips; fingers pointing forward and downward; hands in line with forearm. Shoulders and elbows back. Figure 5.

Hands on neck ——— **Place! Position, Fling, or Stretch!**

Tips of fingers are placed on back of neck; palms forward; tips of fingers together; hand in line with forearm; elbows and shoulders well back; head erect. Figure 4.

Hands on shoulders ——— **Place! Position!**

The arms are raised sideward and bent at the elbows, fingers touching shoulders; the elbows are sideward, well back and level with shoulders.

Hands on head ——— **Place! Position!**

The hands are clasped on top of head; elbows out and back, head up and chin in. Push head up and press hands down for corrective exercises. Figure 15.

(8) Movements of thigh and leg

Left (right) leg forward ——— **Raise! Lower!**

The straight leg is raised forward; toes pointing. The trunk and head is erect and supporting knee straight. Figure 10.

Left (right) leg sideward ——— **Raise! Lower!**

Left (right) leg backward ——— **Raise! Lower!**

Left (right) knee upward ——— **Bend! Lower!**

The knee is raised until the thigh forms a right angle with trunk and the leg a right angle with thigh; the toes pointing, body erect. Figure 14.

Left (right) foot forward ——— **Place! Replace!**

Left (right) foot sideward ——— **Place! Replace!**

Left (right) foot backward ——— **Place! Replace!**

The foot is placed forward, sideward or backward by one short step.

Stride stand (or feet apart) ——— **Jump! Together ——— Jump!**

Heels ——— **Raise! Lower!**

Knees ——— **Bend! Stretch!**

This is a half squat without raising heels from floor. Figure 7.

Knees deep ——— **Bend! Stretch!**

The knee bend is complete; body erect and nearly touching the raised heels. Figure 8.

Left (right) forward ——— **Charge! Position!** or Foot ——— **Replace!**



The body falls or is inclined forward at the same time the left (right) foot is moved forward twice its length; both feet flat on floor; the knee of the forward leg bent and directly over the toe; the backward leg fully extended; trunk in direct line with the extended rear leg; the plane of the shoulders unchanged; weight of the body chiefly on the forward foot. Figure 9.

Left (right) forward oblique (or sideward) ——— **Charge!**

Left (right) forward ——— **Lunge! Position!**

Left (right) sideward ——— **Lunge! Position!**

The lunges are executed like the charges except that the foot is moved about three and one-half times its own length. The trunk is twisted to coincide with the lunge but is held in the erect position.

(9) Combined movements. Combinations of two or more exercises are infinite in number and range from the simple to the complex. These are included in the graded gymnastic lessons where they are adapted to the age and ability of the pupils. Suggestions and examples follow:

Left foot sideward place and hands on hips ——— **Place!**

Arms sideward raise and trunk forward ——— **Bend!**

Arms forward raise and left leg forward ——— **Raise!**

After the above positions are reached and held for a moment, the command "Position" may be given to indicate return to the fundamental standing position or if progression is desired, movement may be added to movement without a return to position. The following commands are examples:

- (a) Arms forward raise and left foot sideward ———  
**Place!** This position is held while the next  
 command is given; proceed to:

Trunk to right twist, arms sideward ——— **Fling!**

Hold and continue to: .

Forward twist, arms upward ——— **Raise!** Hold  
 and continue to:

Foot replace, arms sideward downward ——— **Lower!**

- (b) Left forward charge, arms sideward ——— **Raise!**

Continue to:

Trunk forward bend, arms upward ——— **Raise!**

Trunk raise, arms sideward ——— **Lower!**

Foot replace, arms downward ——— **Lower!**



### Suggestions for Teachers

(1) The teacher may lead the class in free gymnastics in one of three ways:

(a) *Response to command.* The command of execution is either a word or count and the position reached by the movement is held until the command for the next movement is given.

Example: Trunk forward ——— **Bend!**

Example: Trunk forward bending ——— **One! Two!**

Example: Hands on neck, one; sideward fling, two; return to one, three; position, four. This command names the exercise as a whole including the return to position. Each count is a command of execution, and the position is held until the next number is called. This is repeated at the will of the teacher. No rhythm is set, the response still being to command.

(b) *In rhythmical series.* The exercise is described and then started by a command as, "Begin!", "Go!", "Start!", "Now!", and repeated to rhythm set by the teacher until the command, "Halt!", or "Stop!".

Example: Arm raising sideward ——— **Begin! Halt!**

Example: Arms sideward raise, one; trunk forward bend and arms upward raise, two; return to one, three; position, four. Ready ——— **Begin!** Count in rhythm. **Halt!**

(c) *Command and imitation.* This is like (a) except that the teacher performs the exercise with the class. The educational value is less, since it is much easier to imitate the teacher than to be attentive to commands. Alertness may be stimulated by giving a command and performing a different exercise. The pupils who are attentive will obey the command.

(2) To begin and close the lesson

(a) *Introduction. To stand*

Command: **Ready for gymnastics!** Pupils clear the desks quickly and quietly. Boys remove coats and sweaters. Girls remove sweaters. Monitors open windows. This routine is a part of the lesson and should be practiced at the beginning of the term until all noise and waste movements are eliminated. It should require but a few seconds.

Command: Atten.....**tion!** This is the signal for the gymnastic sitting position. (Posture p. 47). Be sure that it is the best before proceeding.

Command: Class ——— **Stand!**

**One!** One foot is placed sideward into the aisle and the hands grasp the near corners of the desk. If the seats can be raised, the hands should be placed on the corners.

**Two!** To standing position and lifting the seat while arising. Take the correct standing position immediately, see p. 46. This movement should be executed to count until the teacher is

satisfied by trial that the class can stand to a "one—two" rhythm without the count. The lower grades will need the count to establish unison while the upper grades should be able to blend the two movements gracefully.

Command: **Change places!** The pupils should go noiselessly, quickly and without confusion to their gymnastic places and immediately re-assume the gymnastic standing position. Gymnastic places may or may not be assigned. The object is to group the poorest or least attentive gymnastic pupils in one section of the room that the teacher may better observe and criticize their work. Such a grouping may be based on posture and it is usually true that the poorest gymnastic pupil is also the one with poorest posture. Gymnastic places are not assigned for the two minute relief drills, only for the longer gymnastic lessons.

It is often desirable to arrange the smaller pupils in front and the larger ones in the rear that the teacher may oversee the class to better advantage.

(b) The close. *To sit*

Command: **Change places!**

Command: Class — **Sit!**

**One!** Pupils sit, hands at desk corners or on seat, one foot still in the aisle.

**Two!** Foot is replaced.

**Rest!** Monitors close windows. Coats and sweaters put on. Class resumes work.

(c) Brief form for upper grades

Class ——— Atten . . . . . **tion!**

Ready ——— **Stand!**

Ready ——— **Sit!**

(3) General suggestions for teachers

(a) To change an exercise from left to right, substitute the word, "Right" for the last count, e.g., 1-2-3 Right!

To insure a uniform halt, give a premonitory "Class" and follow with the executive "Halt" e.g., 1-2 Class ——— **Halt!**

(b) To recall movements already under way. Command, "As you were" or "Halt!" Give the class "At Ease," then make the necessary explanations and start all over again.

(c) Do not confuse the starting position with the exercise. For example, if the exercise is arm stretching sideward in rhythm, the upward bend position must be reached first, therefore, the command, "Arms upward ——— **Bend!**" precedes the command for rhythmical exercises.

(d) One of the first essentials is to insist on absolute obedience to command.

(e) Don't forget that the pupils are watching you. Be sure you are standing erect; it will make them do the same.





Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 8.







Figure 9.



Figure 10.



Figure 11.





Figure 12.



Figure 13.







Figure 14.



Figure 15.

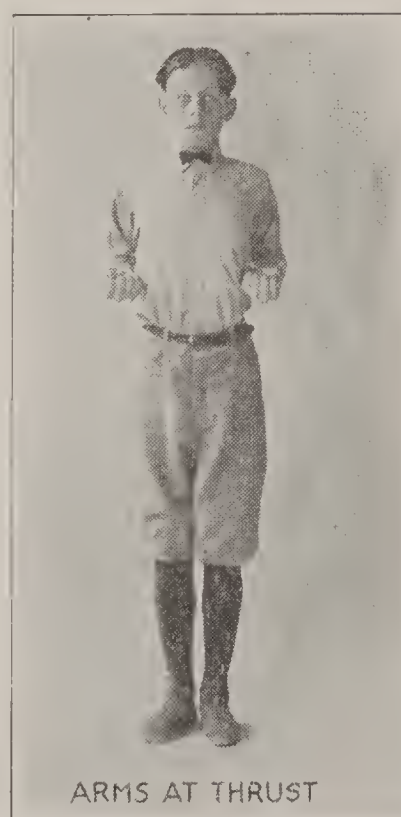


Figure 16.



(f) In all exercises avoid any backward bending which accentuates the normal curve of the lower back.

(g) As the work improves the class should be told of it and especially good work commended.

(h) "At Ease" may be given at any time during the lesson if the class seems fatigued or while an explanation is being made.

(i) Physical training activities should be given out of doors at every opportunity. If indoors, always open windows at top and bottom when any exercises are to begin. Common sense must be the guide during extreme cold and high winds, in order to adjust conditions to prevent pupils from catching cold.

(j) If the aisles are narrow, face the pupils left or right to make room for exercising. The "half right (left) face" may be used to advantage here. It is a turn of 45 degrees and faces the class toward a corner of the room.

(k) It is sometimes desirable to place the most accurate performers in the front row to set a good example, but never embarrass weak or awkward pupils by placing them in prominent positions. In mixed classes, place the boys in front and the girls in the rear, or have the boys on one side of the room and the girls on the other. Place new pupils in the rear of the class.

(l) The teacher should demonstrate the exercise to give the pupils an accurate mental picture of what is to be done. Often the exercise must be seen by the pupils from more than one side. Practical demonstrations are more necessary in low grades. Young children will imitate rather than listen.

(m) The teacher should make perfectly clear to the pupils the results desired and the pupils should become interested in obtaining them. They should take a pride in their own performance and in the work of the class, and continually strive to improve. The mere announcement of the purpose as indicated in the lessons is insufficient. The matter should be thoroughly explained, understood and kept continually in mind. Pointing out the physiological benefits of an exercise will arouse interest but lengthy explanations should be avoided.

(n) Correction of faults, both general and individual is very necessary and should be given promptly, and as kindly, and as effectively as possible. Use manual correction sparingly but if it is necessary, say, "Let me show you how" and proceed gently. If a number of the class fail to execute the command properly, stop the exercise at once, and give the explanation again, calling attention to the results desired and the best method of obtaining them. Criticisms should be specific, that is, the faults should be stated in a definite, clear manner. Perhaps one of the best and quickest ways is to demonstrate the faulty way and the right way of doing it, thus making a sharp contrast. See p. 34 (3b).



(o) In response to command exercises a correct and accented manner of execution must be insisted upon at all times. Emphasize form and accuracy and insist upon good posture. Exercises designed for physical training are only valuable when executed correctly.

(p) "Do not govern rhythm by both counting and clapping hands at the same time. Many teachers get excellent results by establishing the rhythm with either hands or voice and then commanding "class continue." Then stop commanding for the rhythmic execution, the pupils doing the exercise in silence except for the teacher's suggestions, corrections or commendations. The highest form of rhythmical exercise is reached when the class after receiving the command, keeps rhythm with no sound other than the execution of the exercise."

(q) Precautions to prevent accidents on apparatus  
 The apparatus must be built correctly and fastened securely.  
 See to it daily that everything is safe. Examine bolts.  
 Apparatus not too high, too low, or too wide.  
 Instruct the pupils in fastening and adjusting apparatus.  
 Teach pupils how to assist in standing to help one another.  
 Exercises must be in accordance with strength and ability of pupils.

### **The " two-minute " or relief drill**

(a) *Aim.* The aim of the relief drill is to relieve the tired muscles that have become cramped through the maintenance of a more or less fixed posture for some time, to afford an outlet for the nervous energy showing itself as restlessness, and to refreshen the blood supply of the brain by increasing the blood circulation throughout the body.

#### *(b) Suggestions for Teachers*

(1) The relief drills should have a regular place in the day's schedule. They may, however, be given at any other time when, in the estimation of the teacher, they will be most useful and efficient. It is suggested that they be placed between two academic subjects in which the pupils are required to sit still at their desks.

(2) Open all the windows during each drill. Appoint *monitors* or *health leaders* at the beginning of the term and assign to them the duty of immediately opening windows as soon as their desks are cleared and to close them at the end of the drill.

(3) The rhythmical method of teaching is used to insure repeated contractions of the large muscles.

(4) Do not waste time in explanation. Command and demonstrate the movement at the same time and begin immediately. To eliminate explanations have the drill written on the blackboard, explain and practice it the first relief period and follow it automatically thereafter. Simply command "Begin"



and "Halt" with the counts in between. The pupils will follow the order on the board. If the blackboard method is used the exercise should be changed each week.

(5) For the deep breathing have the class left (or right) face toward the windows or the class may face in that direction throughout the lesson in which case the outside row should be left vacant for the leader.

#### References

1. "Gymnastic Nomenclature," McCurdy, American Physical Education Association.
2. "Gymnastic Teaching," Skarstrom, American Physical Education Association.
3. "Pedagogy of Physical Training," Crampton, Macmillan Company.

### 3. POSTURAL EDUCATION

The teacher has no more important duty than to stimulate each of her pupils so that he will secure correct posture in standing, sitting, walking, and running. The teacher can do much for her pupils by her own constant example of correct position. Daily practice, by her pupils, however, in vigorous corrective and recreative exercises is also necessary for the attainment of correct bodily habits.

#### a. *Importance of Good Posture*

The erect carriage of the body is necessary:

(1) To full vigor and health. It is only in the perfectly erect position that the large important organs of the body, the heart, the lungs, stomach, liver, kidneys, etc. are in a position to perform their work to the best advantage. The habitual bad carriage of the body in walking, standing or sitting or a faulty relation to its parts in habitual occupations, may interfere seriously with the great functions of circulation, respiration, digestion and elimination.

(2) To prevent waste of nervous and muscular energy. A greater effort is required to maintain an incorrect standing position than is necessary for a good position.

(3) To allow normal growth and development. The bones of the growing child are more or less flexible and go through a gradual hardening process up to maturity when bone growth ceases. It is important then that during the period when the bones are plastic, correct posture should become a habit and assure the adult of a permanent erect structure conducive to health and good appearance.

(4) To the individual who has a pride in his appearance.

#### b. *Correct Positions*

(1) Good standing position. The feet are parallel and together. The hips are drawn back slightly, body erect, chest raised, head up and chin in. The arms hang naturally at the sides. The weight is over the balls of the feet, that is, the body is inclined slightly forward with the head, thighs, and legs approximately in line. Figure 24.

(2) Good sitting position. The hips are well back and resting equally on the seat. The feet are flat on the floor and so placed that the legs and thighs form a right angle at the knee. The trunk is comfortably erect with the back supported below the shoulder blades. The head and chest are carried high. The hands rest comfortably in the lap. The pupils sit to make themselves as tall as possible by pulling the abdominal muscles in and up. This idea will make the pupils sit tall from the hips rather than lifting the chest in military style. Figure 19.

(3) Good writing position. This is in the main the same as the good sitting position except that the pupil sits erect without leaning against the back of the seat. The arms rest naturally on the desk, the lateral edges of paper parallel with right forearm, left arm advanced in front of right hand, holding the paper.

(4) Good reading position. This is the same as the writing position. The forearms are parallel and resting naturally on the desk. The book is held nearly vertical, that is, the top and bottom of the page are equidistant from the eye.

(5) Good gymnastic sitting position. The feet are squarely upon the floor, the trunk is erect and away from the back rest, the hands grasp the near corners of the desks. The pupils sit to make themselves as tall as possible.

(6) Caution:—While the above positions are important, and should be encouraged, yet it is too much to expect growing children to hold any one position continuously. Hence the importance of frequent periods for relaxation and stretching.

#### *c. Types of Postural Defects and their Causes*

“During the years of growth posture will usually take care of itself if constant change be allowed, for change is instinctive and automatic in the child, and his varied activities may be trusted to lead him along normal lines. If, from inherent weakness or the confinement of school life without the relief of games and play, this normal development be hindered, the spine is one of the first parts of the anatomy to reveal it.”

*McKenzie*

#### Types

- (1) Round shoulders
- (2) Increased forward curve of the lower spine. This is the type of posture with protruding abdomen and forward tilting of the head. The normal forward curve of the spine in the small of the back is exaggerated.
- (3) Lateral curvature of the spine.

#### Causes

- (1) Those general conditions that tend to produce muscular or constitutional weakness, like rapid growth, overwork, bad air in school or home, acute illness, and general lack of exercise.
- (2) Defective vision, near or far sightedness and astigmatism, uncorrected by glasses.
- (3) Ill-fitting school furniture.
- (4) The requirement of any fixed position for more than a few minutes at a time.
- (5) Clothing supported by tight suspenders or shoulder straps which tend to draw the points of the shoulders down and forward. Ill-fitting clothes as when the coat or underwear is too narrow across the chest.



- (6) Defective hearing.
- (7) Asymmetry or faulty development of the bones resulting from past injuries or diseases.
- (8) Sitting with one foot tucked up on the seat.
- (9) Incorrect habitual sitting posture.
- (10) The standing position which habitually uses one leg as a base.
- (11) Bad sleeping posture.
- (12) Carrying books in one hand or under one arm and habitually the same hand or arm. Figure 22.
- (13) Mental fatigue.
- (14) Physical fatigue.

#### d. *Detection of Postural Defects*

The early detection of postural defects is one of the most valuable services rendered by the teacher. It is during the school years that postural habits good and bad are formed. The bones are lengthening rapidly and because of their plasticity the direction of growth is easily determined by the habitual positions assumed. It is due the pupil, then, that the school's influence should be used to the utmost in directing the formation of good habits of posture. To do this effectively the teacher must know the peculiarities of posture of each pupil. This should be done at the beginning of the term and by the following methods:

(1) Classroom observation. The teacher should observe and record the posture of each pupil as he stands to read or recite, and also while sitting. This observation test should be conducted unknown to the pupil. The incorrect sitting and standing positions and the most apparent defects may be noted in this way.

(2) Physical and medical examinations. The schools having annual medical and physical examinations are well equipped to record postural defects. The school physician and nurse should look for the defects that are less apparent and not revealed to the teacher and note any deformity likely to interfere with the vital functions of life.

(3) Classroom tests. The use of the Vertical Line Test gives a simple, fairly accurate standard. Hold a window pole or other straight rod beside a pupil so that it touches him just in front of the ear and touches the floor at the forward part of the foot. Individuals vary slightly, so the teacher must place the pole in a vertical position as nearly as possible in contact with ear and foot. Notice that in the erect posture one line indicates the general axis of the body, while in the incorrect posture the line becomes a zigzag of three distinct parts.

e. *The Grading of Posture*

The aim of any grading scheme should be to stimulate the pupil to an interest in his own carriage with the ultimate object of establishing correct posture as a habit.

Posture may be graded as a part of the whole subject of physical education or as an element of a health game, discipline, etc. Whatever method is used it should aim to constantly remind the pupil of his posture and of his relative standing in the class.

The "triple posture test" of Bancroft has been extensively used and in some instances has met with marked success.

The teacher may grade posture by daily observing the standing, sitting, recitation, reading, writing positions, and awarding a mark such as A. B. C. or points. These observations should be made during the various activities and without the knowledge of the pupil. At the end of the month or any other interval when the reports are sent home, the posture grade should have a place on the card.

Merit lists, honor rolls, gold star awards etc., are some of the methods devised for the classroom marking of posture. No one scheme has been found to be ideal; however, many of them have worked because of the interest shown by the teacher who has tried not to lose sight of the main object and the value of good postural habits.

Posture charts should always be hung in a conspicuous place in the classroom.

f. *Postural Instruction*

Much time and thought should be given to this important phase of the work. The teacher should so impress her pupils with the importance of correct posture that they will form the habit of proper standing and sitting. It is the formation of the good posture habit during the school years that determines the



Figure 17.

carriage of the body throughout life. It is toward this aim then, that efforts should be directed.

The teacher should know the common causes of postural defects and be on the watch for them daily in the classroom and on the playground. Any causes directly due to school conditions should be removed and the conditions corrected. If it is apparent that a defect is the result of home conditions the teacher should make a posture report to the parents and suggest what might be the cause.

Pupils should be taught the significance of postural habits upon health and appearance and the teacher should in practice conform to these principles. Desks should be adjustable or at least be of a size suitable to the pupils using them. Pupils should not be expected to keep still, nor to remain in good position either sitting or standing for too long a period, but have a frequent change. They should not be allowed to form careless habits nor should the teacher set a poor example.

The teacher should make the proper ventilation of the room one of the important factors of the day. As rooms become overheated and the air grows stagnant the pupils become fatigued and assume all manner of slack, unhygienic postures. The temperature should be 65 to 68 degrees. Variations from this standard should be slight, the temperature never rising above 70.

The carriage of books to and from school should be supervised. Don't let pupils become "lopsided" because of carrying books in one hand.

The study of posture is a phase of health instruction and is amplified in detail in the manual of hygiene.

#### *g. Postural Training*

A habitually poor posture indicates weakness in important muscles. Normal healthy muscle serves to hold the main parts of the bony skeleton in their proper relationship to each other but when the muscle becomes weak, its fibres lose their normal tone and become lax. The weakened muscle lengthens and allows the moveable bony parts to which it is attached a greater latitude of movement. This condition occurs when the general musculature is poor or when a local group of muscles becomes stretched by the habitual assumption of a faulty posture. Exercise, then is the method of first importance for the correction and prevention of incorrect attitudes.

"These exercises are important but since round shoulders and forward tilting of the head always cause an abnormal compensatory curve in the lower spine, general posture work and lower back development should be emphasized. Never work simply for the correction of a localized deformity. An increase in any one curve of the spine causes an increase in the other two curves





Figure 18.



Figure 19.



Figure 20.

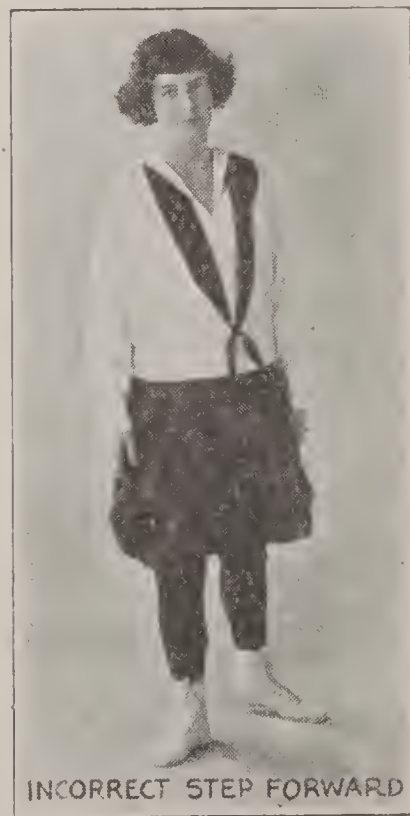


Figure 21.





Figure 22.



Figure 23.



Figure 24.







Figure 25.



Figure 26.



and for this reason they must all be corrected at one time. In all of the following exercises it is important that the starting position, which should be the *correct* standing or sitting position, is correct before any movement is started. Always emphasize the flat abdomen and lower back, high chest, erect head with chin drawn in and weight over the balls of the feet."

(1) *At least two corrective gymnastic exercises* are included in each graded gymnastic lesson. The commands and positions of the following exercises are explained in the chapter on gymnastic nomenclature but are given here to illustrate the type of exercise having a corrective value if properly executed.

(a) Hands on hips. Elbows well back.

(b) Hands back of neck. Elbows pressed back, head up and chin in.

(c) Hands clasped on top of head. This is called the "shelter stand." Push head up and press hands down, thereby raising the ribs. Elbows out and back.

(d) Arms at upward bend.

(e) Arms at forward bend. Elbows at shoulder level and pressed back.

(f) Arm raising movements to the side horizontal and the vertical. Arms straight and stretched. Attention to position of head.

(g) The correct standing and sitting positions should be given as exercises for their corrective value.

(h) "After the pupils have acquired the correct standing position given to the command, 'Attention' they may be taught to discriminate by their own muscular sense between the feeling of the correct position and their habitual poor posture. The pupils are told to relax in any habitual or relaxed posture. After a brief moment of this relaxation they are given the command 'Attention' and immediately assume the correct attitude. This is repeated three or four times in quick succession, the teacher inspecting the lines each time and assisting those pupils into position who have not yet acquired the full power to assume it independently. Emphasize the return to the correct standing position."

(2) *Guides for correction*

(a) For correct standing position. Heels together, weight on balls of feet, waist in, chest broad, head up.

(b) For drooping head. "Push back of neck against collar."

(c) For flat chest. Pupil places his hand on chest and raises hand by lifting chest.

(d) For round shoulders. "Broaden chest, flatten upper back." "Shoulders back" is incorrectly interpreted and results in hollow back, protruding abdomen and poor position of head. Use "chest high," "chest broad," "lift the chest" etc.

(e) For hollow back. "Waist in, stretch up." "Balance on toes," "incline forward."

(f) Guides for use during gymnastic lesson.

Stand tall	Stretch hands	Stretch up
Chin in	Head up	Elbows back
Weight forward	Stretch the knees	Broaden chest
Grow an inch	Up on toes	Belt in
Chest over toes	Elbows close	Body erect

Note: "Do not assume that a pupil will stand correctly simply because he is told to 'stand tall,' 'chest up,' 'chin in,' etc. He must be taught *how* to stand tall, first, by controlling the abdominal muscles which in turn flatten the lower back; second, by raising the chest correctly."

### (3) *Special corrective exercises*

(a) Among the exercises that are especially good for all forms of bad posture are those where the weight of the body is suspended by the arms; here the tendency of the weight is to straighten the spine.

#### (b) Drooping head

(1) Push back of neck against the collar, or push up with top of the head

(2) Hold a book or bean bag on the head and walk around the room

(3) Raise arms sideward; bend elbows and touch fingers back of neck, then press neck back against fingers; stretch arms sideward; lower arms; and repeat.

(4) Keeping the chest up, bend the head steadily forward and backward a number of times.

#### (c) For round shoulders

(1) "Swing the arms forward on shoulder level and bend elbows so as to bring the finger tips to top of shoulders with elbows pointing forward. From this position lift the elbows and describe with them a semicircle at sides, upward, backward, and downward. At close of position upper arms are close at sides, shoulder blades flat on back. Take movement deliberately, then swing elbows directly to front, finger tips remaining on shoulders and repeat upward, backward and downward motion of elbows, making semicircle in one continuous movement. Caution! Don't let head fall forward nor upper part of trunk fall backward." Repeat 4 to 10 times in succession.

(2) Arms forward upward to a half vertical position and inhale deeply. Rise on toes, stretch up tall while holding breath. Lower heels, arms sideward and downward, pressed well back, and exhale.

(3) Raise the arms sideward, palms up and reaching as far backward as possible make small circles with the arms. The



chest is held high, and the neck is pressed against the back of the collar, chin held in.

(4) Hanging exercises.

(d) Protruding shoulder blades and narrow chest

(1) Flatten the upper back by drawing shoulder blades toward each other. Place hand on chest and raise hand by lifting chest.

(2) Raise arms sideward, and upward until fingers touch high over head; turn palms outward and push backward and downward.

(3) Place palms of hands with fingers turned in, on wall of room at height of shoulder; bend forward at the ankles until chest touches the wall and at the same time bend the head backward; push back to erect position.

(4) Raise arms forward with palms down; close hands and pull far back as if reining in a horse.

(e) Protruding abdomen and hollow back

(1) Sit on a chair and place hands on hips. Bend trunk forward at hips, keeping abdomen and lower back flat and spine stiff and straight. The drawing in of the abdomen and stretching tall to hold the spine erect is the important part of the exercise.

(2) Starting in same position, bend trunk sideways, from right to left.

(3) Incline the body forward until the weight is over the toes, raise the chest forward and upward.

(4) Body bending exercises taken while standing as in (3)

(5) Body twisting exercises

(6) Knee raising forward

(7) Leg raising forward

(f) Correction of lateral deformities. The untrained teacher is especially warned against attempts to correct deformities associated with lateral deviation of the spine, such as high shoulder, uneven hips, tilted head, etc. These defects may be called to the attention of the parents, medical inspectors, etc., but should not be diagnosed and treated by the teacher herself.

#### References

1. "Posture of School Children," Bancroft, Macmillan Company, New York.
2. "Bodily Mechanics and Health," Thomas and Goldthwait, Houghton, Mifflin Company, Boston.

## B. DIVISION OF PLAYFUL OR RECREATIONAL ACTIVITIES

### 1. STORY PLAYS AND MIMETIC EXERCISES

The first years of school life correspond with what in the pupil is called the dramatic age, characterized by individualistic tendencies and an active imagination. They do nothing for the sake of the end achieved but are only interested in the activity itself, and they are happiest when pretending and imitating the every day activities of life.

The activities that best give expression to the dramatic instinct are:

- a. Story plays
- b. Mimetic exercises
- c. Singing games (see p. 69)

These activities are *simple play movements* that give opportunity for fairly vigorous exercise of all parts of the body and thereby meet the physiological aim of recreation by providing an outlet for the child's restlessness.

Story plays and singing games are particularly adapted to the first three years of school life and prepare the pupil for the more social groupings in the games and folk dances of the upper grades.

Mimetic exercises are imitations of movements used in sport and industry and therefore are closely related to the story play but make a greater appeal to the interest of the older pupils.

### Suggestions for Teachers

(1) The aim of plays in this manual is to present the subject matter in such a way as to bring into the lesson, arm, leg, balance, and trunk movements, finishing with quieting exercises and deep breathing. "Get large vigorous movements in the exercises by appealing to the imagination and interest"; example: "Push the swing higher," "swim faster," "jump higher," "hit the nail harder," etc. Repeat each movement several times so as to stimulate good circulation.

(2) The plays are arranged to coincide with holidays and seasons. Other activities that are common to the life of the majority of the class may be selected. Dramatize any subject material used in the school work that can be easily adapted. In the spelling lesson the pupils might act out certain words as well as write or define them.

(3) "Study the possibilities of each action story. Use all available material to help the pupils with their 'make believe' objects. The desk may be a boat, a wagon, an automobile or a variety of other things to fit the occasion. A chalk line or lines on the floor might represent logs, stones in a brook, or a small stream."

(4) Avoid formal commands. Use words that give a mental picture as "stoop," "gather," "stand," "toss," or similar expressions.

(5) Encourage the pupils to make suggestions and work out imitations in their own way. Let them feel that the story belongs to them.

(6) "Strive to bring out individual self-expression. Do not expect to secure accuracy or uniformity of movement by the entire class."

(7) "Do not teach a new play until the previous one has been thoroughly mastered. It is far better to learn a few and to play them well than to have 'run through' all of them in a superficial manner. Many of the story plays are too long to be taught in one lesson in which case they should be continued over several lessons until completed."

### List of Mimetic Exercises

1. *Windmill*. Straighten right arm up and left arm down. Carry right arm forward and downward and left arm upward and backward, making a circle with each arm. 10 times.

2. *Weather Vane*. Arms sideward raise and feet apart ——— **Jump!** Twist trunk to right ——— **One!** To left ——— **Two!** Repeat in slow even time from one side to the other. **Position!**

3. *See Saw*. Jump feet apart and raise arms sideward. Bend right knee and trunk to right until right hand touches foot, left arm nearly vertical, look up. Reverse by moving to the left through the erect position. Continue in rhythm, 16 counts.

4. *Ferryboat*. Feet apart, arms raised sideward. Hold arms stationary and bend trunk first right, then left. 10 to 16 times.

5. *Sewing Machine*. Running in place, hands on hips, start slowly and lightly, and gradually increase speed.

6. *Jumping Jack*. Clap hands in front of thighs, then spring feet apart and clap hands over head. Spring feet together and clap hands in front of thighs. Repeat in hopping rhythm. 16 counts.

7. *Jack in the Box*. Feet somewhat apart. Stoop down just a little on count one. On count two spring high in the air. 10 times.

8. *Climbing Ladder*. Alternate arm flinging forward upward with opposite alternate knee upward bending. Begin slowly and gradually increase speed.

9. *Bicycle*. Alternate knee upward bending with hands held in front as if grasping handle bars. Hands on neck (riding without hands).

10. *Cowboy Throwing Lasso*. Feet apart, place left hand on hip and raise right hand above head; swing the right arm round and round in circles over head. At the end of the eight turns



throw the hand forward as if throwing a lasso. Repeat 4 times. Left arm 4 times.

11. *Snowballing*. Deep knee bending to pick up snow. Rise and press snow into a ball. Placing the right foot back, raise right arm to a position for throwing and throw with force. Repeat 4 times. Left arm 4 times.

12. *Throwing Baseball*. Place left foot forward, raise both hands on chest ——— **One!** Twist to the right, throwing both hands well over right shoulder ——— **Two!** Throw ball, transferring weight well on to left foot ——— **Three!** Position ——— **Four!** Repeat four times with each hand.

13. *Baseball Play*. (a) Teacher makes motion of throwing. Class spring up and clap hands high over head as if catching. Repeat reaching to right side, to left side, and stooping to catch a low throw. (b) Pupils throw. Step back on right foot and hold right hand back and over shoulder, left arm extended forward. Make motion of throwing and use body bending in the exercise. Repeat 4 times. Use left hand 4 times.

14. *Batting Baseball*. Step back on right foot, twist body to right, hands over right shoulder as if holding bat ——— **One!** Swing bat at ball, sway weight onto forward foot ——— **Two!** Same position as for count one ——— **Three!** Bring left foot to right and drop hands to sides ——— **Four!** Repeat four times Same left four times.

15. *Throwing Basket Ball*. Jump feet apart. Bend trunk forward and lower arms to floor (picking up the ball) ——— **One!** Raise trunk and swing arms overhead ——— **Two!** Suddenly throw arms forward (as throwing the ball) ——— **Three!** Position ——— **Four!** Repeat 18 counts.

16. *Putting the Shot*. Stoop and pick up shot ——— **One!** Lunge backward on right foot, right arm bent, hand close to shoulder and elbow held in, left arm extended forward upward, eyes looking at left hand ——— **Two!** With a light hop (on toes) and a half turn left, change position of the feet, extend the right arm forcibly forward and upward and swing the left arm backward, (head up, eyes looking forward and upward) ——— **Three!** Position ——— **Four!** Repeat 16 counts. Left hand, 16 counts.

17. *Start of a Race*. (1) **On your Marks!** Step back with right foot, rest right knee on floor opposite left instep, rest fingers on floor on line with left toe, thumbs about fifteen inches apart, head held down. (2) **Get Set!** Raise right knee about six inches from the floor, head up, eyes straight front, weight over arms. (3) **Go!** All spring up and run in place for 8 counts. Repeat.

18. *Driving the Golf Ball*. Jump feet apart and place closed hands together on right shoulder, one hand on top of the other. Swing arms downward and then upward to left shoulder; at the



same time turn toward the left and sway onto left foot, raising right heel. Swing arms downward and upward to right shoulder, turn toward the right and sway onto right foot, raising left heel. Repeat in rhythm, 32 counts.

19. *Mowing with Scythe.* Jump feet apart. Extend both arms downward on right side. Swing the arms around to left, bending the knees slightly. Continue in rhythm.

20. *Rowing.* Arms to thrust and right foot forward ——— **Place!** Stretch arms forward downward, bend forward knee ——— **One!** Bend arms, raise trunk and shift the weight to the left leg and bending that knee ——— **Two!** Continue in forward and backward rhythm, 8 counts. Change feet ——— **Jump!** Repeat exercise, 8 counts.

21. *Chopping Wood.* Feet apart, raise axe over left shoulder and chop down hard, then raise over right shoulder. Repeat changing shoulder, 10 times.

22. *Sawing Wood.* Alternate rows face toward each other. Place left foot forward. Reach left arm well forward, bend right arm and hold close to the body. Pupils in odd rows sway body forward, bending left knee, and thrust arms forward as if pushing the saw. Pupils in even rows sway backward onto right leg and forcibly bring bent arms close to sides. In rhythm repeat the movement alternately between the rows.

23. *Driving Stakes.* Feet apart ——— **Jump!** Swing arms back of shoulder, over head and down ——— **Begin!** 8 times. Same with swinging over other shoulder, 8 times.

24. *Hoisting Sail.* Jump feet apart. Extend left hand over head and right in front of chest. With quick knee bending pull downward with hands. Straighten knees and change position of hands. Repeat in rhythm.

25. *Raising the Flag.* Feet apart ——— **Jump!** Hands grasp rope high up. Bend trunk forward and swing arms downward. Repeat in rhythm, 16 counts.

26. *Pulling up Anchor.* Feet apart ——— **Jump!** Reach hands to left and downward with trunk twisting and left knee bending ——— **One!** Straighten up with shifting of weight to right foot, bending right knee and drawing hands toward right hip ——— **Two!** Continue in slow rhythm. Repeat same to other side.

27. *Bell Ringing.* Separate the feet and at the same time extend the arms diagonally upward with hands closed as if taking hold of a rope. Keeping the back erect and heels tight on the floor, bend and separate the knees and pull the arms down in front bending the elbows. 16 counts. Return to starting position.

28. *Shaking Fruit from Trees.* Stand on tip toes, arms raised high over head. Shake fruit from branches by rapidly shaking hands and wrists.

29. *Signaling.* Hands on hips ——— **Place!** Raise right arm sideward upward and raise left leg sideward ——— **One!** Return ——— **Two!** Raise left arm and right leg ——— **Three!** Return ——— **Four!** Continue in rhythm, 16 counts.

30. *Teamsters Warming Up.* Spring feet apart and raise arms sideward, palms facing forward. Now jump and cross the feet at the same time fold arms with a clap, embracing yourself. Spring feet apart again and repeat, alternating crossing feet, 16 times.

31. *Scooping Sand.* Spring feet apart, bend knees and touch backs of hands to floor. Straighten up and throw sand upward, keeping hands close to body as they are brought upward. Keep feet in stride position and stretch arms upward to fullest extent. Do not throw or bend backward. 8 times.

32. *Locomotive.* Bend arms to right angles, hands closed to fist. Stretch right arm forward and bend left knee upward ——— **One!** Draw right arms forcibly back, extend left arm, straighten left leg and bend right knee upward ——— **Two!** Continue in rhythm and gradually increase the speed until running in place at the end, 16 counts.

#### References

1. "Gymnastic Stories and Plays," Stoneroad, D. C. Heath and Company, New York.
2. "Graded Games and Rhythmic Exercises," Newton, A. S. Barnes and Company, New York.
3. "Physical Training for the Elementary Schools," Clark, Benjamin H. Sanborn and Company, Chicago.
4. "Rhythmic Action, Plays and Dances," Moses, American Physical Education Association, Springfield, Mass.
5. "The School Program in Physical Education," Hetherington's World Book Company, Yonkers-on-Hudson, New York.

## 2. GAMES

Games are modern activities based upon the instincts which express themselves in the natural movements of running, jumping, climbing, striking and throwing. They require a lesser degree of organization than the athletic team games and are, therefore, characteristic of preadolescence. The interest in active games is spontaneous in the child but requires adult supervision in the selection of activities and the guidance of the play spirit into wholesome channels. Games are especially valuable as *hygienic exercises* and particularly so during the period of growth and development when their influence upon the vital organs and systems governing circulation, respiration, nutrition and elimination is one of healthful stimulation.

### Suggestions for Teachers

(1) "The game must possess the following characteristics:

- (a) It must not necessitate many preparations
- (b) It must be simple and governed by fixed rules
- (c) It must offer opportunity for physical exercise and the development of agility, judgment, presence of mind, and quickness of thinking
- (d) It must employ many pupils at one time
- (e) It must be adapted to the youthful mind
- (f) It must have a purpose to the pupils"

(2) "The teacher should approach the pupils in a *spirit of play*. No one can be a successful play leader unless he has an understanding of and a love for games."

(3) "The best method of teaching a game is to explain it before the pupils take their places to play. If this be in a schoolroom, illustrative diagrams may often be drawn on the blackboard, and it is sometimes helpful, to have a few pupils go slowly (not running) through the general form of the game, to illustrate it to the others. Make your explanation as simple and concise as possible. A long discussion creates a rapid loss of interest that is difficult to regain."

(4) "Assign weak pupils with known organic defects to quiet games, that is, to games in which there is at most only moderate muscular activity and mental excitement. In strenuous games observe carefully those who have undue shortness of breath and who turn pale while playing."

(5) "An indication that too many players are taking part in a game is almost invariably to be found in a lack of interest on the part of the players, arising from the infrequency with which each player gets an opportunity to participate. A teacher should watch closely for waning interest, and may often save the situation by dividing the players into two or more groups.



Comparatively few games are successful when played by large numbers."

(6) "Do not attempt too many games. The pupils will enjoy a game more when they understand it thoroughly. On the other hand do not continue one game too long. Teach two or three and change frequently, but do not use any new ones until the old ones are well learned."

(7) "The teacher should study the games and understand the rules. The game period should be as carefully planned as the work for the class room."

(8) "True play should consist of a joyous and spontaneous activity. The teacher should encourage a feeling of perfect freedom and relaxation; and strive to get the playing value out of the games. The game lesson does not demand quiet and seriousness for supervision. The play should be free and arouse laughter and frolic and if the teacher enters into the game herself in that spirit the pupils will respect her for it and discipline will be better. One of the most effective forms of supervision is to show a sympathetic interest."

(9) "The teacher should watch for leadership qualities in the pupils and select the most promising ones to take charge of play groups. Older pupils and almost invariably the pupils who are disorderly or inclined to disturb the general harmony and discipline of the playground are the best ones to charge with such responsibility. Stimulate competition for the honor of being a leader."

(10) "No class of players needs more sympathetic or tactful understanding and help from the teacher than the timid and shy. Such pupils should be encouraged by praise of their successful efforts, and especial care should be taken not to call attention to their failures."

(11) "Do not coddle a player who has received an injury. If it be a slight injury, have him continue in the game. They ought to be able to bear a few falls, knocks and bruises; it is nature's way of training a child to be more observant and agile. Besides, physical hardihood is one of the best possible results from the playing of games."

(12) When the tendency for team play is observed beginning at the age of ten to twelve years, the teacher should encourage and develop it by using more highly organized team games.

(13) "Formation for games" \*

(a) "For small numbers of players no formal procedure is needed to get the players into a ring formation. For very little children the teacher should simply stretch his or her own

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\* From "Games for the Playground, Home, School and Gymnasium" by Jessie H. Bancroft, Macmillan Company, N. Y.

hands sideways, taking a child by either hand to show what is wanted, and telling the others to form a circle. All will naturally clasp hands in the same way. Children should be urged to move quickly for such formations. For some games the hands remain clasped. For others the hands are dropped (unclasped) after the ring is formed. The distance between may be gauged by the stretch of the arms when the hands are clasped, making the ring larger or smaller. With older players the teacher's participation in the formation of the circle is not necessary, the mere command to 'Form circle!' being adequate.

"For large numbers the ring formation is best achieved from a line standing in single file. The players should march or run, the leader of the file describing the circle and joining hands with the rear of the file, all the others joining hands similarly with their neighbors.

(b) "Concentric circles. Where players are to be placed in two circles, one within the other, as in Three Deep, Zig-zag Ball, or some of the singing games for large numbers, players should march in a column of twos (and by two), and the leaders should describe a circle until the ends meet. All then face inward.

"Another method of forming concentric circles is to form a single circle, and have every alternate player step inward. Or the players may number off by twos, and those bearing the odd (or even) numbers take one or two steps toward the center of the circle. All numbering-off methods, however, are comparatively slow.

(c) "Opposing teams or lines. For assigning large numbers of players quickly in opposing teams or lines, the following methods are among the most orderly:

(1) "The players 'fall in' for a march in single file. They march up the center of the room or ground; the first player turns to the right and the next to the left, and so on alternately, taking stations at the side of the ground; they are thus separated into two opposing groups, those which turn to the right forming one group or team, and those to the left another.

"This method is even quicker if players march in columns of twos or fours, alternate ranks turning to alternate sides.

(2) "Players may be required to march in columns of twos, (two abreast), halt, and those in one file of the column step to one side of the playground instead of marching to the front and separating, as in (1) and those in the other file to the opposite side. Where an even division of running ability, or height for catching balls, is necessary players should be sized when lining up for either of the above methods.

(3) "When players in a gymnasium, playroom or playground have already been numbered for gymnastic purposes the odd numbers may be directed to one end of the playground to

form one team, and the even numbers to the opposite end for the other team.

(d) "Group formations: To get players into small groups, a division may often best be made from the marching formations. Players may be brought for this purpose into columns of four or more (marching four abreast), halted, and each file in turn directed to some particular location in the playground.

"Where time is not a consideration, or the number of players is smaller, more deliberate methods of counting out, choosing sides, etc., may be used."

#### References

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2. "Physical Training for the Elementary Schools" Clark, B. H. Sanborn and Company, Chicago.
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4. "Indoor and Outdoor Gymnastic Games" Spalding's Athletic Library, American Sports Publishing Company, New York.
5. "Games for Boys" Ripley, Henry Holt and Company, New York.
6. "The School Program in Physical Education," Hetherington, World Book Company, Yonkers-on-Hudson, New York.



### 3. SINGING GAMES, FOLK DANCES AND RHYTHMIC STEPS

These rhythmical activities contain the elements of *song, play, drama* and vigorous muscular *exercise* and as forms of *recreation* and *expression* they are highly satisfying to the individual. They provide an excellent training in coördination and cultivate charm, grace, and bodily control and of all the school activities they offer the best opportunity for training in social customs.

Rhythmic steps are valuable single dancing exercises for class room instruction and are especially adapted to mixed classes of all grades.

#### Suggestions for Teachers

1. The singing games are excellent playful activities for pupils of the first three grades. They should be taught in the same manner as active games and with the same objectives.

2. Folk dances require greater skill but the recreational element and the pleasure from individual expression should never be sacrificed for perfect execution. Aim to arouse the play spirit. "When a dance has been learned it should be as a form of play for play's sake, on the same basis as games are played."

3. "Avoid any suggestion to children that what they are doing is 'cunning' or attractive or pleasing to spectators. Nothing is more interesting and beautiful than children dancing or playing, but once the 'showing off' spirit is engendered the pleasure taken in it becomes that of appeal to the onlooker and self exploitation rather than that of a healthy game spirit."

4. "While the plays can best be performed outside the school-room, teachers can show great resourcefulness in making use of halls, aisles, etc. Many of the singing games in this manual were selected primarily because of their adaptability to the school-room."

5. "The instructor can get best results by dropping the attitude of teacher and joining in the dance with her group."

6. "Either a piano or victrola may be used but where neither is available the pupils may be taught to sing the songs, and in case no words are given may sing the actions as 'Step and Bend' or 'Tra-la-la.'"

7. Rhythmic steps. This type of activity is intended primarily to develop grace and harmony of motion and it has been demonstrated that these steps can be done in the classroom by both boys and girls with profit. They have a great value for girls and should always form a part of the gymnastic lesson where the girls' classes are conducted separately.

A step once learned may be used as the leg exercise in the relief drill.

8. Explanation of folk dance steps. The technical terms by which many of the folk dance steps are described will be found explained in the list of rhythmic steps.



## Rhythmic Steps

### a. Class Formation

1. *In the aisles.* By moving forward and backward in the aisles. For continuous forward movement, have alternate rows about face and then two contiguous rows, one odd and one even, can pass around the row of seats between them.

2. *In circle.* March the class in single file to form a circle around the room.

3. *Set.* Partners in a square, circle, or line formation.

4. *Quadrille.* A country style dance of four to eight couples in a square formation.

b. **Direction.** Rhythmic steps can be executed in any desired direction, forward, backward, sideward, obliquely forward and backward.

### c. Definitions

1. *Placing the foot* is without transferring the body weight. (Touch-step).

2. *Striding* is stepping with the weight equally divided on both feet.

3. *Stepping* is a step with the weight transferred to the stepping foot.

4. *Swing partners.* Partners in dancing position. The boy turns his partner vigorously in place.

5. *Cast off.* Used in English and American country dances. First couple separate and turning outward skip down outside of the set to the end of the line, each dancer turns outward again and returns to place.

6. *Grand Chain.* A single circle. Partners facing with right hands joined. Passing by the right shoulders and moving forward grasp left hands with new partner and pass by left shoulders. Continue weaving in and out until original partners meet.

7. *Ladies Chain.* This is danced by two couples facing each other, with the girls on the right of their partners. The two girls advance toward each other and join right hands; passing each other, they release right hands and join left hands with the opposite boys. Without releasing her left hand, each boy puts his right arm around the girl's waist and swings her half around, so that they face the dancers on the opposite side. All this is done in eight steps (4 measures). During the next four measures the same is repeated, so that the girls return to their own partners, who swing them around in the same manner, so that all finish in their original positions (8 measures).

8. *Countermarch.* Turn left or right about (to the rear) and continue marching or dancing in the new direction.

### d. The Steps

1. *Touch-step.* Point left foot forward-1. Carry left foot forward and step-2. Same beginning with right, point, step, etc.

2. *Change-step.* Advance and plant left foot, bring in step of right foot up to heel of left, throwing weight on right, then advance left foot. Repeat the movement with right foot leading. This is practically a two-step.

3. *Closing-step.* Step forward left-1; close with the right foot, heels together-2; Repeat, right forward and close with left.

4. *Gallop-step.* Slide right foot sideward-1. Close the left foot to the right-and. Slide the right foot sideward-2. Close with left-and. Continue in the same direction. The count one and, two and expresses the rhythm. The closing on count "and" is done more quickly than a slide in  $4/4$  time.

5. *Gliding.* Slide forward with left foot, both knees slightly bent, weight on both legs-1; follow with leg in rear and rise on toes-2; repeat any desired number of counts.

6. *Skipping.* Hop on one foot while stepping forward with the other foot.

7. *Step-hop.* Step left forward-1. Hop on left foot-2. Same right 3-4. During the hop on the toes, the free foot may be raised backward with the ankle extended.

8. *Double step-hop.* Same as step-hop but with two hops instead of one.

9. *Mazurka balance.* Step sideward left-1. Point right foot in front with rising on toes-2. Lower heels-3.

10. *Draw-step.* Step sideward with the right, draw the left heel toward the right toe, the right knee bent slightly. There should be an outward rotation of the leg; weight is kept on the advancing leg except at the instant when the weight must be transferred onto the left in order to lift the right foot for a new step sideward.

11. *Cut-step forward.* Raise right foot forward. Step down on right foot and hop, raising left leg backward. Swing left leg downward to quickly replace the right which is again raised forward and hop on left. Continue by cutting forward and backward and hopping in place.

12. *Step-courtesy.* Step left sideward-1. Cross right foot in rear of left and bend knees-2. Same stepping right 3-4.

13. *Rocking-step.* Step forward on left foot and hop count 1 and; right leg raised backward. Step back on the right foot and hop, left foot raised forward, count 2 and. Body may be inclined forward or backward on the corresponding hop.

14. *Buzz-step.* Right foot in place-1. Step forward on ball of left foot-and. Put down the right foot on the same spot as before,-2. Step forward on ball of left foot-and. Continued usually for eight measures. With this step the boy swings his partner around very vigorously.

15. *Simple polka.* A change step in polka time (step, and, step; or 1, and 2, etc.).

16. *Polka-hop*. As above beginning with hop (hop, step, close, step), and with opposite foot raised forward.

17. *Heel and Toe polka*. Place left heel forward and hop on the right foot-1; place left foot backward, with toes on floor, and hop on right foot-2; polka step forward left-3, 4; repeat right 5-8.

18. *Glide polka*. Two glides forward left, with slight knee-bending during glide and rising on toes when closing-1, 2; polka step forward left-3, 4; repeat right-5, 8.

19. *Schottische step*. Slide forward on the left foot-1. Close right to meet left-2. Slide forward on the left-3. Hop on the left and swing right across in front-4. Can be performed forward, sideward or backward.

20. *Waltz balance-step*. Step sideward left-1; close with right and rise on toes-2; lower heels-3; same, beginning right-4, 5, 6.

May be performed obliquely forward, sideward or backward.

21. *Hop-waltz*. Step left foot to the side and hop, raising right foot from the floor; step right to side, raising left foot from the floor,  $2/4$  time. Usually done with partners facing and turning in place.

22. *Jig-step*. Hopping on one foot and toe touch forward with opposite foot-1. Change feet-2. Continue hopping. Usually done three times or right, left, right.

23. *Kicking-step*. Same as jig step with kicking alternate feet forward while hopping.

24. *Bleking step*. Hop on the right foot, left foot forward, heel on the floor, toes up; and repeat with right foot forward and continue alternating feet in hopping rhythm.

25. *Glide balance-hop*. Glide forward with left foot, bend the knee slightly and transfer the weight of the body-1; hop on left leg and raise right leg backward, knee slightly bent and turned outward-2; repeat right 3-4. (The number of hops that follow the glide may be increased according to the rhythm.)

26. *Step-swing-hop*. Step forward left-1; raise the right leg forward, foot turned outward, and hop on left leg-2; repeat right -3, 4.

27. *Mazurka-hop*. Slide forward left-1; displace left foot with a hop on the right, the left foot being raised forward-2; hop on right foot and bend the left knee so that the left foot is in front of right knee-3. Repeat, or combine with some other step.

28. *Three-step-turn*. Step left sideward-1. Step sideward right moving in same direction with half turn of body facing rear-2. Step left sideward in same direction and complete the turn to again face front-3. Close right foot to the left-4.

29. *Dal-step*. Step to right and swing left leg across and in front of body, rising on toes of supporting foot.

30. *Varsouvienne*. Raise the left knee with toe pointing downward-1. Change step forward starting with left foot-2-3-4. Point left toe forward-5-6. Repeat by raising knee as one and continue.



31. *Pas-de-basque*. Step right foot to the side-1. Cross left directly in front of right-2. Rise on toes-3. Later the first step is performed with a leap. Leap, step, rise. 3 counts.

32. *Pas-de-basque backward*. Step to the right, draw left foot in back of right and rise on toes. 3 counts.

33. *Minuet step*. Touch the right toe diagonally forward keeping the knee straight-1. Raise right leg and touch toe again in same spot-2. Repeat count two-3. Step forward with the right foot-4. Bring left toe back of right heel and bend knees-5. Straighten knees-6. Repeat alternately left and right. All face the center and bow on six counts.

#### References

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2. "The Second Folk Dance Book," Crampton, A. S. Barnes and Company, New York.
3. "The Song Play Book," Crampton and Wollaston, A. S. Barnes and Company, New York.
4. "Rhythms of Childhood," Crawford, A. S. Barnes and Company, New York.
5. "Folk Dances and Singing Games," Burchenal, G. Schirmer Inc., New York.
6. "Physical Training for the Elementary Schools," Clark, B. H. Sanborn and Company, Chicago.
7. "Graded Games and Rhythmic Exercises," Newton, A. S. Barnes and Company, New York.
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9. "Dramatized Rhythm Plays," Richards, A. S. Barnes and Company, New York.



#### 4. ATHLETICS

The athletic activities are competitive events and games which bring into use the "big muscle" groups in the natural movements of running, jumping, climbing, striking and throwing. The bodies of children are fitted for their practice and are dependent upon them for their orderly development. The vigorous use of these fundamental muscles has a profound influence on the growth and development of the vital organs, *heart, lungs, and digestive system*, resulting in improved health and increased vigor.

Athletics, when properly supervised, afford the greatest opportunity we have in the schools for developing the moral and social character traits so essential to good citizenship. In the game the pupils learn their own powers and the powers of others; their own rights and the rights of others and acquire the habit of choosing between right and wrong conduct in action and choosing the right because of its appeal. Unsocial acts are punished and honesty, team play, loyalty, courage, initiative, determination developed and intensified.

The athletic events of track and field contests are performances which can be definitely measured by time, distance, height or number. The competition is between individuals or between an individual and a percentage scoring table with a graded scale based on previously determined minimum and maximum performances.

Athletic games are those in which a group or team is organized for competition with a similar group and which are played according to standard rules for the purpose of comparing group effort.

##### *Organization*

- a. Organization by instructional periods
- b. For competition within the school
- c. For competition between the schools

a. **Organization by Instructional Periods.** There are many elements or parts of games and athletic contests that may be used as formal exercises for class work and which at the same time combine the values of recreation and exercise with coaching and practice. Athletics used in this way can be organized anywhere, by selection and organization of activities to meet the conditions of space, equipment, numbers, time, etc. The emphasis should be placed on practice and the opportunity for improvement. Competition should not be a factor during an instructional period or the timid and poor performers will quickly lose interest unless the teacher can explain and the pupils understand that it is competition within themselves to improve their past performance or to overcome a habit or poor form in execution. This method is particularly valuable to the athletic coach or physical training teacher who has large groups to teach.

The class may be in single file or in twos, fours or other number and from this formation the leading one, two or four do the exercise assigned and return to the rear of the class and await their turn. Large classes should be divided into several groups to prevent the inactivity of standing in line. Boys and girls should be in different groups for the practice of athletic activities and if possible have use of the play field or gymnasium at different times. For a long period several events may be assigned, the time divided proportionately and the groups change places at definite intervals. Group organization may be easily managed by pupil leaders.

A leader should be selected to instruct a group in some event or element of a game at which he is especially adept. See "The Development of Pupil Leadership," p. 11.

The teacher may devise many athletic exercises for formal class instruction. A few are offered here as suggestions:

The standing start to the command, Ready, Go!

The crouching start. See "Athletic Coaching" p. 325.

The flight of a hurdle

The running high jump, running toward the bar from each side and from in front

Shot put practice for form

Standing broad jump, practice the spring and arm swing

Running broad jump. Try for height. Practice the run until the runner knows where to start for the right number of steps that will bring the foot onto the take-off board.

Throwing baseball for accuracy to basemen or at a target

Basket-ball goal shooting

Basket-ball passing for accuracy

Batting baseball

Kicking football for distance

Soccer goal kicking

Volley-ball serving

b. **Organization of Athletics within the School.** The most desirable organization of athletics is that within the school and which emphasizes activity for all. It is important that an opportunity should be provided for each pupil to engage in interesting athletic competitions that not only give him healthful exercise but also enable him to contribute something toward the final score. Without some definite plan for placing boys and girls in groups where they may compete with others of equal age, weight, height or ability, athletic competition becomes sport for the few who are favored with natural athletic ability while the majority or the ones who most need the active play are eliminated

early from the contest. Interscholastic athletics should not be abandoned if well organized and accomplishing a purpose.

#### Methods

- (1) Group Contest
- (2) Mass Athletics
- (3) Athletic Tests

(1) **The Group Contest.** This is the organization recommended in this manual. Briefly, it is the division of an entire school, class or grade into two or more large groups which are further subdivided into teams for every sport.

The organization is described in detail in Appendix G, p. 320. For adaptation see "Administration" p. 80.

Some advantages of the Group Contest are:

(a) The one organization includes all physical education activities in which there is an element of competition, that is, individual and team athletics, games, gymnastic drills, folk dancing, health contests, etc., and the one organization can be made permanent throughout each school year. Once established, it will become for the principal and teacher, not a problem of promotion but of leadership and guidance. Leadership is the essential factor and if properly directed can make of this plan a rational method for working out the idea of self-government, and developing the initiative or self-control of children in relation to activities in which they have a strong original interest.

(b) It fulfills the object of intra-mural athletic organization by broadening the scope of competitive play and bringing its advantages within reach of all the pupils instead of the more skilled minority who make the representative school or class teams.

(c) It is not influenced by considerations of interscholastic contests and they are not excluded from a school by this plan.

(d) It is adaptable to both the graded and ungraded school and to both sexes of all ages in grades above the third.

(e) Every pupil in the school has a place on some team and the opportunity to contribute his share toward the score of his group. It trains the individual to become a useful member of society.

(f) When properly organized and controlled its influence may be directed to the betterment of school discipline or morale and to the awakening of school spirit.

(g) It furnishes exceptional opportunities for the training of pupil leadership and instruction in the principles of civic government.

(2) **Mass Athletics.** In mass athletics the object is to obtain a team score which will represent the total effort of the entire group. Each individual effort is a contribution to the



final score. This method places the individual events, running, jumping, etc., on the same basis as team games. It is particularly adaptable to a group organization and is the method employed for scoring athletic events in the "Group Contest" plan described above.

### *Method of Scoring*

(a) Running. The group is lined up back of the starting mark and the teacher with watch in hand takes his position at the finish line. The first boy takes his place on the starting mark, the teacher waits until the second hand of his watch points to sixty, then instantly by a quick downward motion of the hand, signals the boy to start. The teacher immediately raises his hand and at the instant the runner crosses the finish line he gives the signal for the next boy to start. This is repeated until the whole group has run. The time elapsed during the running of the entire group is divided by the number of boys taking part, thus giving the group record.

(b) Running broad jump. Each competitor has three jumps, his best jump or a total of the three jumps is taken as his record. The sum of all the records is divided by the number of competitors. The quotient obtained is the group record.

(c) Standing broad jump. The team is lined up behind the starting line. The first jumper toes the mark and takes one or three jumps. A judge marks behind the heels at the end of the one or three jumps. The second boy or girl toes this mark and continues from there, and so on down the field until all have jumped. If several teams are competing the field should be marked into lanes, see p. 341. To facilitate measuring, a 25 yard and a 50 yard mark should be made previous to the meet and from these lines measure to where the last jump was marked.

If the field is short or the event is held indoors, two parallel lines should be made at a known distance apart and one at each end of the field or floor. The jumping continues as above until carried over the second line. The distance between the line and the heel mark of the last jump is recorded and later added to the total. The next jumper reverses the direction and starts from the line and so on back and forth until all have jumped. The team total will be the distance between the lines multiplied by the number of times the distance was covered plus the feet and inches recorded when a jump carried over.

The team total is divided by the number of jumpers to get the average group record.

(d) Standing and running high jump. The rules for high jumping should govern the contest, see p. 287. The best jump of each competitor is his record. The sum of the individual records divided by the number of competitors gives the group record.

(c) Chinning. See rules for chinning the bar, p. 289. The number of times he is able to bring his chin above the level of the bar is his record. The total of the individual records divided by the number in the group gives the group record.

(f) Other events scored by this method are:

- The baseball throw for distance
- The baseball throw for accuracy
- Basket-ball throw
- Basket-ball goal throwing
- Shot put
- All-up and other relay races
- Push ups
- Volley-ball serving
- Running and catching
- Hop, step and jump
- Potato race

(3) **Athletic Tests.** These are scoring schemes which have been devised to encourage athletic activity and to stimulate an interest for improvement of performance. In these tests the competition is between the pupil and certain standards ranging from the minimum to the maximum performance previously determined to be what may be expected of certain groups classified by age, weight, or height. These tests are limited to individual athletics and to those events for which scoring tables have been arranged.

(a) *Athletic Badge Test (Boys and Girls).* This is a test of development and physical efficiency determined by competition against standards which represent three levels of achievement that every boy and girl should reach between 11 and 15 years of age.

For adaptation, see "Administration" p. 80.

For rules and events see Appendix C, p. 300.

(b) *Athletic test based on height classification.* (*Boys*). The pupils are arranged into groups according to height. This should be done at the beginning of the term and to prevent confusion no changes should be made until all are measured again for the next term or school year. The several events should be distributed throughout the school year and the intervening time devoted to practice for the event next on the schedule. The individual percentage is obtained from the tables. Competition between the several height groups or between corresponding groups in other schools, grades or rooms may be arranged. The group score is computed by dividing the sum of the individual percentages by the number in the group to obtain an average. To make the competition a real group effort no one should be excused because of a low score or any other reason except illness. The best athletes will then be encouraged to take an interest in coaching

the weaker. The poorest will be stimulated to improvement for the sake of the group or school.

This method may be incorporated into the "Group Contest" organization. Each member of a group is measured for height and his ability determined by percentage from the tables. The group score is obtained as explained above.

No percentage tables have been devised for the girls. The height classification may be used as a basis for arranging girls into groups for competition on the mass athletic plan.

Classification for fairness, see p. 81.

For adaptation, see "Administration," p. 80.

For rules and tables, see p. 306.

(c) *Athletic test based on weight classification.*  
(Boys.) Grouping by weight is less satisfactory. The organization is the same as for the height classification.

For rules and tables, see p. 314.

Classification for fairness, see p. 81.

(d) *Athletic test for girls based on grade classification.*

Lower elementary division, Grades 4, 5, 6

Upper elementary division, Grades 7, 8

The events used in this test are especially adapted to girls. It may be incorporated into a "Group Contest" plan or the athletics based on the test alone.

The group score is obtained by dividing the sum of individual records by the number of competitors.

For rules and tables see Appendix F, p. 317.

### c. **Organization of Athletics between Schools**

#### (1) *By representative teams*

Interscholastic athletics by representative school teams, when properly supervised and governed by rules of an approved organization, have a place in the physical education program but they should no longer form the whole program and be conducted to the exclusion of the majority of pupils who are more in need of this valuable training than the skilled athletes who make up the teams.

See "Control" p. 81.

(2) *By the whole school.* In communities where there are several small schools within easy traveling distance or where several towns are closely grouped, there is an opportunity for organized interscholastic play that will be interesting and beneficial for the pupils and productive of a civic pride and play spirit in the community.

See "Administration" p. 80.

(3) *The ungraded school.* Often the schools are too small for an intra-mural organization and must depend upon contests with neighboring schools for competition in play. Where



this condition exists the teachers should coöperate to organize a definite plan.

See "Administration" below.

### *Administration*

#### a. METHODS ADAPTED TO SCHOOLS

##### (1) *Graded Elementary School*

- (a) Interscholastic Athletic League. Games by representative teams. Recommended for boys only.
- (b) Interscholastic competition by the whole school.  
Mass Athletics, see p. 76.  
Athletic Tests, see p. 78. A comparison of school averages.  
Field Days.
- (c) Intra-mural competition  
Group Contest, see p. 76.  
Athletic Tests, see p. 78.  
Inter-grade by use of athletic tests
- (d) Athletic practice by instructional periods

##### (2) *Ungraded School*

###### (a) Interscholastic competition

"Group Contest" (p. 76). Where a group of ungraded schools are within easy traveling distance they may meet once a month for a game and athletic tournament and the contest be permanent throughout the year with the score carried on from month to month and terminating in a mass field day in the spring. Schools of unequal numbers should use the mass athletic plan and athletic test scoring tables to equalize the competition in the athletic events.

If distance or other circumstances makes it impracticable for schools to meet for team games, each school may conduct events on its own grounds using the mass athletic plan (p. 76) or athletic tests (p. 78) for scoring, and compare group scores by mail or telephone. The group score is the sum of the individual records divided by the number of competitors.

Mass athletics as described in "Group Contest" above.

Athletic tests as described in "Group Contest" above.

Field Days.

###### (b) Intra-mural competition

"Group Contest" (p. 76). In most rural schools there will not be a sufficient number of pupils after the division into the two groups is completed for the formation of teams, therefore, competition between the groups must be in the athletic events. A schedule is arranged providing for one athletic event a month and the intervening time is devoted to practice. The scoring is by the mass athletic plan (p. 76) or athletic test tables (p. 78).

Athletic Badge Test. Boys p. 300. Girls p. 301.

Athletic Tests. Boys p. 78. Girls p. 79. These may be used for competition within the school and as an incentive for individual improvement. These tests are only recommended where the "Group Contest" or "Mass Athletic" plan cannot be used because of insufficient numbers.

Athletic practice by instructional periods.

(3) *Intra-grade competition*

"Group Contest" is most desirable, p. 76.

Athletic Badge Test. Boys p. 300. Girls p. 301.

Athletic Tests see p. 78.

(4) *Intra-room competition*

"Group Contests" p. 76.

Athletic Badge Test p. 300.

Athletic Tests p. 78.

(5) *Inter-grade competition*

Athletic Tests p. 78.

b. CONTROL

(1) Athletics in the small school should be directly controlled by the teachers with the assistance of pupil leaders who may well be the team captains.

(2) In the larger schools the principal or his authorized representative should personally direct all athletic contests. Athletics should never be controlled by pupil organization nor by coaches employed by the season without faculty supervision. If the coach is a member of the faculty and employed on full time to direct all athletic activities within the school he may be the logical man to represent the principal. Schools having a teacher of physical education should place the administration of athletics in his charge.

(3) Interscholastic athletics should be controlled by league or conference organization having a constitution which provides for a governing body of principals.

c. CLASSIFICATION FOR FAIRNESS. Classification schemes represent an attempt to grade pupils into groups according to some previously adopted standard. This is necessary in order to insure competition in which all have an equal chance, and to prevent the harm which might result from allowing the younger or least developed to compete against the older and stronger in events requiring greater strength and effort.

(1) Height\*

4'	to 4'3"	5'	to 5'3"
4'3"	to 4'6"	5'3"	to 5'6"
4'6"	to 4'9"	5'6"	to 5'9"
4'9"	to 5'	5'9"	to 6'

---

\* Height classification by John N. Richards, Assistant Supervisor of Physical Education, Newark, N. J.

## (2) Weight

60 to 80 lbs.  
 81 to 95 lbs.  
 96 to 110 lbs.  
 111 to 125 lbs.  
 Unlimited

## (3) Physiological Age

The physiological growth of the child is found to be capable of division into fairly definite periods with relation to puberty. The play instinct and attitudes of mind are fairly constant within these periods and should form an ideal classification for the selection of physical activities. These physiological periods are taken into consideration in the selection of games and events but for classification of competitors the routine necessary does not warrant its immediate adoption at this time.

(4) Chronological Age. Undesirable because many boys are physically much stronger and heavier than others.

Under 9 years  
 ~ 9 to 12 years  
 12 to 16 years

## (5) Grades

(a) Classification by grades can be used only to limit competition within a grade as in the Group Contest scheme where provision is made for the undersized and less skilled on the 2nd, 3rd, and 4th teams, these teams to meet the corresponding team from the other group within that grade. Pupils of one grade should not compete against a lower grade.

(b) Competition between grades is provided for in the "Athletic Tests," p. 78. The pupils are grouped according to some standard, height or weight, and are tested in several events by comparison of their performance with the percentage tables. The average of the group is found by dividing the sum of the individual percentages by the number in the group. The group records of the several grades may then be compared to determine the winner.

d. LIST OF ATHLETIC EVENTS. The official rules and description of athletic events are in the Appendix A, p. 284.

## (1) Elementary school boys

Standing broad jump  
 Running broad jump  
 Standing high jump  
 Running high jump  
 Standing hop, step and jump  
 Running hop, step and jump  
 40-yard dash (4th and 5th grades)



50-yard dash (6th grade)  
 60-yard dash (7th and 8th grades)  
 Potato race  
 5lb. shot put (8th grade)  
 Baseball throw for accuracy  
 Baseball throw for distance  
 Basket-ball throw for distance  
 Playground ball throw for distance  
 Chinning the bar (Pull-ups)  
 Rope climb  
 Push ups  
 Relay races (all kinds)  
 Three-legged race  
 Sack race  
 Obstacle race

- (2) Elementary school girls
- 20 to 40 yard dash
  - All-up relay
  - Running and catching
  - Basket-ball goal throwing
  - Basket-ball throw for distance
  - Playground ball throw for distance
  - Volley-ball serving
  - Relay races (all kinds)
  - Potato race
  - Three-legged race

e. LIST OF ATHLETIC GAMES. For official rules and description of games see p. 294.

- (1) Elementary school boys
- |                             |              |
|-----------------------------|--------------|
| Baseball                    | Dodge ball   |
| Soccer foot ball (modified) | End ball     |
| Volley ball                 | Captain ball |
| Basket ball (modified)      | Ice hockey   |
| Playground ball             | Quoits       |
- (2) Elementary school girls
- |                 |                       |
|-----------------|-----------------------|
| Playground ball | End ball              |
| Volley ball     | Post ball             |
| Dodge ball      | Zig Zag ball          |
| Captain ball    | Combination pass ball |

f. ADMINISTRATION OF TRACK AND FIELD MEETS

(1) *Definition*

(a) Interscholastic

(1) In which individuals compete directly against other individuals. They are members of the track teams representing their respective schools. The winning school is the one having the highest total of individual points.

(2) In which the whole teams compete against each other. Each team may be classified into weight or height groups for competition with similar groups of other teams or as in rural schools, two teams are organized, one including all the boys above the third grade, and one for the girls. This is the mass athletic plan, see p. 76.

(b) Intra-mural. A meet open only to members of the school. Each pupil should be classified by weight or height into competing groups.

## (2) *Organization*

### (a) Preliminary arrangements

(1) Announcement stating occasion, management, time and place; eligibility requirements; classification of competitors; events; special rules; and statement of prizes offered.

### (2) Entries

(3) Program. The entries received must be rearranged under events and into heats. The heats should be listed on typed copies prepared for the clerk of course, starter, judges, scorer and referee.

(4) Order of events must be settled some time before the meet

### (5) Appointment of officials

(6) Instruction of officials before the meet or by preliminary letter with copy of rules and duties

(7) Care of equipment and track. Some one person should be responsible for all preparation such as, condition of track, marking of lanes, start and finish lines, provision of sand, etc.

### (8) List of equipment

High jump cross bars

Take-off boards

Stop watches

Gun and blank cartridges

Finish tape (cotton yarn is best)

Rakes for smoothing surface of jumping pits

Shovels

Megaphones

Score board

Tables and chairs for scorers

Pencils, papers, weights, etc.

Scales or height standard

Rope for tug of war

First aid kit

Official badges

### (9) Prizes, banners, etc.

### (10) Medical examination of all contestants

### (11) Certificate of parent's consent

### (b) Conduct of meet

(1) Roll call of officials and appointment of substitutes if necessary

(2) Events should be run in the order in which they appear on the program and as nearly as possible at the time stated.

(3) The official rules of the Amateur Athletic Union should be adopted. See Appendix A, p. 284.

(4) Duties of officials. See p. 284.

(5) Caring for contestants

(a) Information bureau

(b) Signs

(c) Checking clothes

(d) Checking valuables

(e) Lost and found office

(6) Score board

g. CONDUCT OF ATHLETIC ACTIVITIES

(1) Study the methods of organizing athletics and how each may be adapted to local conditions

(2) References

Official rules of events p. 284.

Duties of officials p. 284.

Rules of athletic team games p. 294.

Athletic equipment

(3) Eligibility rules

(a) For intra-mural athletics it is sufficient that pupils are passing in their studies and are satisfactory in deportment. Some schools add the provision that he or she must not have been absent for more than five consecutive days next preceding the time of competition.

(b) The superintendent, principal, or teacher should reserve the right to pass on any case where there has been an apparent attempt to defeat the spirit of fair competition between schools, grades, rooms, or individuals even though no existing rule has been openly broken.

(c) Interscholastic eligibility rules should include the following provisions:

Passing grades

Deportment

Signed certificate from principal

Record of attendance previous to contest

Certificate of parent's consent

Certificate of physical condition.

(4) Physician's certificate. In all athletic events and team games requiring a supreme effort and strenuous play it is advisable that all contestants secure and bring to the Board of Control, principal, or teacher a statement from the school physician or other physician certifying to his physical fitness.

(5) Parent's consent. It is recommended that the parent's consent be secured in writing for a boy or girl to participate in the strenuous team games of interscholastic athletics.

(6) Weighing and measuring. It is well to classify pupils at the beginning of each term and have them remain in that classification for the whole term.



To weigh large numbers in a short time, set the scales at 95 and have the pupils lined up to step on and off the scales one after the other. All above 95 pounds form in one line, and those below in another. Then set the beam at 80 pounds and repeat with the lighter group. Next set the scale at 110 pounds and repeat the division. As each group is formed have an assistant take their names and other necessary information.

If the weight is taken in street clothes, a definite amount should be allowed for the clothing, three to five pounds, for pupils weighing 100 pounds, and five to eight for pupils over 100 pounds.

(7) Observe pupils closely and refuse to allow any pupil to engage in any strenuous athletic contest who has undue shortness of breath; or who turns pale when running; or who is suffering from some injury; or who has recently recovered from illness; or who is evidently too weak or too immature to participate in the contest.

h. CONTROL OF ATHLETIC STANDARDS. By proper control and leadership, team games and athletic contests can be made a laboratory of conduct where the ideals for which all education is striving may be established. From 14 to 20 is the critical period in which all the larger fundamental social character traits are formed and failure at this time to direct moral training by personal guidance and discipline may leave limitations for life. During this adolescent period the basal virtues are caught through the inspiring personality of the teacher more often than when they are taught through definite moral instruction in the classroom. "Moral instruction shows what is right but moral action knits together the fibers which form character." A coach who is dominated by the "win at any cost" idea may be the most potent factor in the community in destroying the moral ideals and the ethical standards of future leaders.

"Bad manners and violations of the rules of the game are apt to appear in contests and these tendencies may develop, according to the leadership given, into bad habits, or they may be brought under the control of a splendid spirit of sportsmanship." — Hetherington.

#### FOUR RULES FOR A GOOD SPORTSMAN

1. "When you play a game always try and wish to win, otherwise your opponent will have no fun, but never wish to win so much that you cannot be happy without it.

2. Seek to win only by fair and lawful means according to the rules of the game, and this will leave you without bitterness toward your opponent, or shame before others.

3. Take pleasure in the game even though you do not obtain the victory; for the purpose of the game is not merely to win, but to find joy and strength in trying.

4. If you obtain the victory which you have so desired, think more of your good fortune than of your skill. This will make you grateful and ready to share with others the honor bestowed upon you, and truly this is both reasonable and profitable, for it is but little that any of us would win in this world were our fortunes not better than our deserts."—Henry Van Dyke.

#### ATHLETIC COURTESY

1. "It is impossible to play games without rules. They have been carefully thought out by experts with the idea of making the games interesting and fair and to prevent injury to players. These rules are to be regarded as mutual agreements, the spirit and letter of which no gentlemen would break.

2. "Visiting teams are honored guests of the home team and should be accorded every courtesy by the home management.

3. "Ungentlemanly conduct on the part of players or spectators is not to be tolerated at any time.

4. "Decisions of officials are to be taken as final, the captain of the team being the only one who has the right to speak to the official, and then only when a decision is manifestly unfair. Officials are selected very carefully. Players must remember that they cannot play the game and referee at the same time. Therefore, abide by the official's decision.

5. "Unfair tactics never should be used either by players or coaches to gain advantages. Play to win, but be fair and courteous at all times.

6. "Good playing on the part of opponents should be appreciated by players, coaches and spectators and suitable recognition be given.

7. "Athletics develop courage, honesty and self-control, qualities that should be in the make-up of every American boy."

#### References

1. Playground Recreation Association of America, 315 Fourth Avenue, New York.

2. "Group Athletics for Boys and Girls" Russell Sage Foundation, New York.

3. "Outdoor Athletic Test for Boys" Brown, Association Press, New York.

4. "New Rational Athletics for Boys and Girls" Reilly, D. C. Heath and Company, New York.

5. "Group Contests for the Playground and School" Cromie, Macmillan Company, New York.

6. Spalding's Athletic Library, American Sports Publishing Company, New York.

7. "Manual of Physical Training Games and Mass Competitions" Keene, World Book Company, Yonkers-on-Hudson, New York.

8. "The School Program in Physical Education," Hetherington, World Book Company, Yonkers-on-Hudson, New York.

## 5. STUNTS AND CONTESTS

Stunts and contests are forms of play arising from the desire to test one's ability. They are excellent exercises, easily organized for competition, economical of space and equipment, and are adaptable to all age periods. When the incentive for competition is provided they will require, if frequently repeated, the development of coördination, balance, agility, suppleness, and such moral virtues as perseverance, courage, self-confidence and determination.

### Suggestions for Teachers

1. The organization of stunts and contests will be successful if the incentive is one of rivalry. They may be organized as a part of the game program with a series of prescribed stunts for the year and a scoring system by points for comparison. One or two play periods a month may be designated as stunt periods.

2. Stunts and contests are especially suitable as recreative activities for the stormy day recess when outdoor play is prohibited.

3. Group organization of the class and pupil leadership will usually give the best results. The teacher should meet the leaders at regular intervals for special advanced instruction.

4. Stunts on gymnasium and playground apparatus are attractive to the upper grade pupil but require trained leadership and therefore should not be attempted by the regular teacher. When apparatus is used every precaution should be taken to safeguard the pupils. Apparatus should be inspected regularly and kept in perfect repair. Teach the proper use of each piece and do not tolerate its abuse. See p. 336.

5. For description of stunts and contests see Appendix I, p. 328.

### References

1. "Health by Stunts," Pearl and Brown, Macmillan Company, New York.

2. "Indoor and Outdoor Gymnastic Games," American Sports Publishing Company, New York.



## 6. WATER SPORTS

- a. Swimming and diving
- b. Rowing, canoeing, etc.

Swimming is an excellent all round exercise and when habitually practiced it is of great value for *organic development*. It makes a special appeal after ten years of age but as a *recreative exercise* it can be used throughout life.

### Suggestions for Teachers

1. Distances and stunts should be accurately adapted to age, sex and individual capacities.

2. For the warm days of the spring months groups may be organized for the supervision of swimming where an instructor and approved facilities are available.

3. It is especially advised that the permission of the parents be secured.

4. It is urged that every precaution be taken where the swimming class is held out of doors to safeguard the life and health of the children. The ability of the instructor should be carefully investigated beforehand and in every case he or she must be a responsible adult. The classes should be limited to small groups to facilitate instruction and guarantee safety.

5. Credit in physical education may be given when swimming is conducted as above prescribed or when organized and promoted by the physical training department of schools having swimming pools.

6. Scoring in the point system and details of management will be supplied schools having facilities for swimming.

7. Wherever swimming is taught it is recommended that life-saving be made a part of the program.

## 7. WINTER ACTIVITIES

Winter physical education activities are here interpreted to be outdoor games and athletics especially adapted for play on the ice and snow. These activities have great value as vigorous healthful exercise, and it should be required of every pupil that he participate in skating, snowshoeing, skiing, and coasting contests. The teacher should encourage these sports by organizing the pupils for winter sports or incorporating these contests into any athletic organization already existing for all the year competition.

If the boys are set to work making a skating rink and a toboggan slide they will be putting their energy into a good cause while getting considerable outdoor exercise.

There are many possibilities for sport and competition on the ice and snow and with a little ingenuity the teacher can arrange a schedule of weekly contests and toward the end of the season organize a winter or snow and ice carnival analogous to the spring field day.

**PART III**  
**LESSON OUTLINES BY GRADES**

**Grade I**

1. Content
  - Marching
  - Story plays
  - Mimetic play
  - Singing games
  - Folk dances
  - Relief drills
  - Active games
2. Adaptation
  - Recreation
  - Promotion of growth by exercise of the large muscles
  - Stimulation of breathing and circulation
  - Rhythmical training
3. Suggestions for Teachers
  - Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.
  - Get large vigorous movements in the exercises.
  - The plays are arranged to coincide with seasons and holidays.
  - Dramatize any subject material used in the school work.
  - Avoid formal commands.
  - Do not expect accuracy or class rhythm.
  - Do not teach a new play or game until the previous one has been mastered.
  - Play out of doors whenever possible.
  - Open windows wide and keep the class active.
  - Game formation see p. 66.



### Relief Drills Grade I

The following relief exercises are extracts from story plays and are given here to illustrate how parts of these plays may be used for this purpose. In arranging the drills it is important to select a variety of exercises that require use of the *arms, trunk* and *legs*. Always complete the lesson with a breathing exercise.

Do not use formal commands nor waste time with explanations and corrections. The aim should be for free vigorous movements taken in a spirit of play. In this type of exercise the effort and interest of the pupils is determined by the teacher's method of presentation.

#### 1. Harvesting

- a. To mow the hay. Place the right foot slightly backward and turn trunk to the right; extend arms backward as if grasping a scythe. Without moving the feet swing the arms to the left side and turn trunk toward the left. Swing back into starting position and repeat 10 times.
- b. To throw hay into wagon. Feet apart, stoop low and pretend to gather hay. Rise and immediately stretch both arms upward as if tossing hay upon the wagon. 10 times.
- c. Blow hay-seed from clothes. Take deep breath and slowly blow through the mouth. Repeat 5 times.

#### 2. In the barn

- a. Climbing a ladder to haymow. Bend elbows at sides with forearms horizontal and hands closed. Stretch right arm upward and at the same time raise the right knee high in front. Lower the arm and leg and repeat with the left.
- b. Pressing the hay. Run in place with alternate knee raising.
- c. Blowing the horn for dinner. Curve the fingers of both hands in front of mouth. Take a deep breath and exhale by a long whistle. 5 times.

#### 3. See-saw. Raise arms to the side horizontal. Keeping the chest high, bend the trunk alternately right and left, 10 times.

Jumping rope. Bend elbows and close hands as if holding a rope. Jump lightly and rhythmically as if turning and jumping a rope. Keep the trunk erect.

Blowing of wind. Inhale through the nose and gradually exhale by blowing through the mouth. 5 times.

4. Going to the blacksmith
  - a. Galloping. Run lightly in place, 16 counts.
  - b. Shoeing the horse. Kneel on right knee. Place left hand on left knee and with a swing of right arm bring the right hand forcibly down on top of the left. 4 times. Repeat on opposite side, 4 times.
  - c. Blowing bellows. Bend elbows at sides with forearms extended obliquely outward and hands closed. Bring the hands together if blowing a bellows, and at the same time blow steadily with one long breath. Return to starting position taking in a deep breath. Repeat 5 times.
5. A day at the circus
  - a. Prancing horse. Alternate knee raising forward. Hold head up, 16 counts.
  - b. Elephant. Bend the trunk forward downward, letting the arms hang loosely, 4 times. Bend to right and to left 4 times.
  - c. Blowing up the peanut bag. Pretend holding bag to mouth. Take a deep breath and exhale slowly and forcibly into bag. Strike the imaginary bag against the open hand. Repeat 5 times.
6. A birthday party
  - a. Running to car. Run lightly in place, 16 counts.
  - b. Bobbing for apples. Place hands on hips and alternately lower and raise trunk forward downward. 8 times.
  - c. Pulling taffy. Bring the closed hands to chest with elbows raised sideward shoulder high. Stretch the arms sideward and return. 8 times.
  - d. Blowing candles. Deep breathing.
7. In the apple orchard
  - a. Run lightly in place, 16 counts
  - b. Looking up into tree. Bend the head backward, and raise the chest, 8 times.
  - c. Picking up apples. Bend left elbow at side and hold the palm up to represent a basket. Keeping knees straight, bend forward at the hips and stretch right arm down. Raise trunk and bring right hand to the left. Repeat 8 times.  
Change sides and repeat 8 times.
  - d. Blowing of wind. Deep breathing.

8. Chestnutting
  - a. Throwing stones into trees. Stoop and pretend to pick up a stone with right hand. Rise and throw upward. Repeat 4 times. Left hand 4 times.
  - b. Picking up nuts. Same as for apples, lesson 7.
  - c. Walking through leaves. Alternate knee raising. 16 counts.
  - d. Deep breathing.
9. The wind
  - a. Bending of trees. Hands on shoulders. Trunk bending forward downward with dropping of hands to toes. Return to position and hands on shoulders. Repeat 8 times.
  - b. Turning of windmill. Starting toward the left, swing the right arm in a large circle. Repeat with the left arm, starting toward the right, 16 counts.
  - c. Wind in a storm. Breathing exercise.
10. Winter play
  - a. Snowballing. Deep knee bending to pick up snow. Rise and press snow into a ball. Placing the right foot back, raise right arm to a position for throwing and throw with force. Repeat 4 times. Left arm 4 times.
  - b. Warming up. Jump feet apart and spread arms side-ward. Jump feet together and swing arms across chest into an embrace. Repeat 8 times.
  - c. Blowing on hands. Breathing exercise.
11. Snow man
  - a. Walking through snow. Alternate knee raising.
  - b. To make snow man, roll balls of snow. Stoop down. gather snow and roll to front of room. Run back and repeat.
  - c. Throwing snow balls at snow man, see lesson 10.
  - d. Breathing deeply and blowing hands when fingers are cold.
12. Toy play
  - a. Beating drum. Walking in place by alternate knee raising. Left hand on hip. Carry right arm high over shoulder and bring down as if beating a drum. Repeat in rhythm, 16 counts. Change to left hand, 16 counts.



- b. Jack-in-the-box. Place hands on hips and bend knees. Spring up, jump feet apart and spread arms outward half way between the horizontal and vertical. Return to first position by a jump. Repeat 8 times.
  - c. Breathing exercise. Blowing horn, lesson 2.
- 13. In the saw-mill.
  - a. Chopping wood. Feet apart. Swing both hands over right shoulder and twist body to right. Swing arms down between the legs and up over left shoulder. Repeat in rhythm, 16 counts.
  - b. Sawing wood. Alternate aisles face toward each other. Place left foot forward. Reach left arm well forward, bend right arm and hold close to the body. Pupils in odd rows sway body forward, bending left knee, and thrust arms forward as if pushing the saw. Pupils in even rows sway backward onto right leg and forcibly bring bent arms close to sides. In rhythm repeat the movement alternately between the rows.
  - c. Steam engine. Bend the elbows far back at the sides with the hands closed and the forearms horizontal and take a deep breath. Extend the arms forward and exhale on the sound of "ch." Repeat 5 times.
- 14. Soldiers
  - a. Hoisting the flag. Reach up and pull rope, hand over hand.
  - b. Stand at attention and salute the flag.
  - c. Target shooting. Step back on right foot and raise hands to right shoulder. Kneel on right knee and aim gun by extending left arm forward and keeping right hand at shoulder. Rise to position and repeat several times.
  - d. The bugle call. Same as blowing horn, lesson 2.
- 15. Baseball play
  - a. Teacher makes motion of throwing. Class spring up and clap hands high over head as if catching. Repeat reaching to right side, to left side, and stooping to catch a low throw.
  - b. Pupils throw. Step back on right foot and hold right hand back and over shoulder, left arm extended forward. Make motion of throwing and use body bending in the exercise. Repeat 4 times. Use left hand 4 times.
  - c. Breathing exercise. Raise arms in wide circle to vertical position overhead and inhale. Lower arms and exhale. Repeat 5 times.

## Marching Grade I

Marching in the schoolroom is necessarily limited but it has a place in teaching the pupils to walk with a brisk, light and elastic step, which of itself is conducive to good carriage and proper poise, and to overcome the shuffling gait with drooping shoulders and head, so easily acquired as a habit. It is important also that pupils be trained to march as a body that they may be easily and quickly moved from a building in case of an emergency.

The teaching of marching to first grade pupils must be confined to walking, skipping, and simple variations with an attempt to secure a uniform rhythm later as the execution improves. The military manner and tone in giving commands should be avoided; instead, teach marching in the manner of play and pretend that the commands are rules of the game.

A few minutes two or three times a week should be devoted to marching and occasionally it may be used in place of a relief drill for which it is an excellent substitute.

In the following list of marching exercises an attempt has been made to arrange a progressive sequence:

Sit erect! p. 46.

Class ——— Stand! p. 33.

Face the back of the room! Face front!

Mark time ——— March! Keeping step is not essential. Teach rhythm by counting "one," "two," etc., clapping hands and with jingles p. 98.

Class ——— Halt! Do not expect halting in rhythm until second half of the year.

Mark time and clap hands on every step.

Mark time and clap hands twice after command to halt.

Mark time and accent step of left foot.\*

Mark time and clap hands with step of left foot.

Point toward the left (right) and say "left" ("right") when the left (right) foot marks time.

Mark time and raise left (right) hand to point left (right) each time the left (right) foot steps.

Mark time and turn to the left (right). Turn one-quarter turn left (right) on the command ——— Turn!

Mark time on tip toes.

Mark time on toes with hand clapping.

Mark time raising knees high in front, with and without hand clapping.

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\* Note: The teacher may have to improvise methods for teaching left and right. The following are examples: Point toward the windows on this side. Look toward the windows, map, or other object on this side of room. Your desk is to the left.

Mark time with hand clapping alternating in front of thighs and behind back.

Mark time with hand clapping over head.

Mark time and raise arms sideward with step on left foot, lower on right.

Serpentine marching. Odd rows face back of room.

Number one row marches forward and across front of room; number two row marches toward the rear and turns front in first aisle; number three turns toward rear in second aisle, etc., across the room. Each row following the preceding one. Number one row marches toward rear along opposite wall and turns forward in the last aisle.

Marching around one row of desks. Odd rows face back of room. Two contiguous rows marching around one row of desks.

Forward march from stand on command. Do not attempt uniform starting with left foot. It is sufficient to teach starting and halting to command.

Forward march from marking time.

Marching on toes.

Marching with accented left (right) step. Avoid the accented step in ordinary marching. Allow its use only when commanded.

Marching with hand clapping in all positions used above.

Marching and raising feet high in front. This will be almost a straight leg movement.

Marching and raising knees high in front.

Marching with arms in various gymnastic positions; hands on hips, on neck, on shoulders, on head; arms raised sideward or at upward or forward bend positions.

Skipping around desks with left (right) foot forward.

Note: Use correction cues frequently, p. 58.

#### MARCHING GAME

1. *Soldier hats.* Place hands on heads with fingers extending upward to a point in form of a pointed cap. Emphasize the correct carriage of the head and shoulders. Elbows should be carried well back.

2. *Drums.* Beat an imaginary drum using both hands. This will be helpful to pupils with faulty rhythm. They may be allowed to imitate the drumming sound if it is not disturbing to other classes.

3. *Bugles.* Hold the hands to the mouth as if holding a bugle. Carry the elbows high and point the bugles toward the ceiling.



4. *Waving flags.* Wave an imaginary flag high over head. Alternate right and left hands. The waving may be used to assist in keeping rhythm.

5. *Trotting horses.* When the class has learned to march lightly try the double quick rhythm and skipping.

6. *High stepping horses.* Raise knees high in front and set a slow rhythm with "up, up, up," etc.

7. *Panting horses.* Face windows for breathing exercise.

#### MARCHING JINGLES

The following are suggestions for teaching rhythm. The teacher may find many others in "Mother Goose" rhymes, etc.:

One, two, button my shoe,  
Three, four, shut the door,  
Five, six, pick up sticks,  
Seven, eight, lay them straight,  
Nine, ten, a fat hen.

March, march, march, march,  
Two by two, two by two,  
My little sister, lost her shoe.

March, march, march, march,  
One by one, one by one,  
Soldiers marching with a gun.

### Story Plays Grade I

#### PICKING APPLES

1. Wind blowing trees. Breathing exercise.
2. Pick up basket and run to orchard. One row at a time around the room.
3. Reach up and pick apples from lower branches. First one arm and then other reaching high. Stand on toes.
4. Shake tree to make others fall. Both arms high. Bend and straighten knees, raise and lower arms.
5. Stoop down to put apples in basket.
6. Look up in tree to see if there are more apples. Teacher points up saying, "Oh! there is one; there are some more," etc. Shake tree again and pick up more apples.
7. Carry baskets into the house on head. Arms circled overhead. One row at a time around room.
8. Pick out a rosy apple and smell it. Breathing.

#### CUTTING GRASS

1. Wind blowing the grass. Breathing exercise. Make sound of "wh" on exhalation.
2. Grass waving in the wind. Arms raised high overhead, close to ears. Swing trunk from side to side, keeping hands close. Feet should not be moved.

3. Run to get lawn mower. Make a circle.
4. Running lawn mower. Walk around pushing lawn mower with both hands, making the sound "Br-r-r" to imitate lawn mower. Circle moving to left.
5. Raking the grass. Face front and to each side and rake with long strokes.
6. Gather up big armfuls and put in wheelbarrow (5 or 6 times).
7. Run with wheelbarrow (back to seats). Girls ——— **Run!**  
Boys ——— **Run!**
8. Empty wheelbarrow by taking out big armfuls and throwing on pile.
9. Out of breath. Breathing.

## FARMER

1. Looking up to see if weather is pleasant.
2. Wind blows clouds away. Breathing exercise.
3. Reach up for pitchfork and run to field. Make a circle.
4. Mowing. Trunk twisting, arm flinging. Carry the arms to right side, and turn the trunk towards the right. Then make a strong sweeping movement of the arms towards the left side (laying the hay in swaths). Repeat.
5. Making hay. Bending and stretching. Take fork in two hands, pretending to shake the hay.
6. Pitching hay. Trunk bending forward and heel raising. Stoop forward, taking a fork full of hay, and pitch onto wagon; raise arms overhead as high as possible, and then stand on toes, to get hay on the wagon that is nearly loaded.
7. Run with horses to barn. Back to seats.
8. Pumping water. Knee bending. To represent pumping water, alternately bend and stretch the knees and arms.
9. Water flowing. Deep breathing. To imitate water flowing into tank take a deep breath and blow out forcibly through the mouth, making a hissing noise.

## PILGRIMS BUILDING LOG CABINS

1. Wind blowing through the trees. Breathing exercise.
2. Chopping down the trees. Left foot forward, swing axe over the right shoulder then downward toward the left.
3. Dragging the logs. One row at a time around the room and back to place.
4. Sawing the logs. Left foot forward, push arms forward and back, hands touching as if grasping saw.
5. Making wooden pegs. Reach up and cut a small branch off a tree. Whittle pegs with a knife.
6. Build the house. Lift the logs up and hammer in the pegs.

7. Climb up to roof to make the chimney. Arms and knee raising as if climbing a ladder. Stoop to pick up stones, stand to put it in place.
8. Wind blowing up the chimney. Breathing exercise.

## THANKSGIVING GAME

1. Run to the woods. One row at a time around room and back to place.
2. Shoot turkeys. Turkeys stand on one leg (first right, then left) (arm raising), and fly (knee bending) when shot at. Half the class may be turkeys and half gunners. Reverse the order.
3. Carry turkey home. High stepping so as not to fall over logs. Serpentine marching.
4. Hang turkey up and pick feathers, stand on tip toe to reach.
5. Roll pie crust, stoop to put pie in oven.
6. Set the table for dinner. Shake the cloth before placing on table. Reach in cupboard for dishes, glasses, etc.
7. Run out to play while dinner is cooking. Make a circle.
8. Throw leaves overhead. Stoop, gathering leaves. Stand and throw leaves over head. Repeat several times.
9. Run back to house. Back to seats, Girls — **Run!** Boys — **Run!**
10. Smell dinner cooking. Breathing exercise. Say "Ah" on exhalation.

## DEAR OLD SANTA

1. Santa making toys. Children seated at desks go through motions of hammering by striking one closed fist against the other, or pasting by swinging the right arm from side to side. Sewing by holding material in left hand and pulling right hand high as if sewing with long thread.
2. Toys all finished. Santa stretches and stands.
3. Packing the toys. Stoops to gather toys, stands to place toys in the pack. Gather toys from the front, right and left.
4. Santa runs to the barn for his reindeer. One row at a time around the room and back to place.
5. Reindeer prance and shake their heads. Place backs of hands on heads with fingers spread like antlers. Shake heads and dance from one foot to the other.
6. Put the pack into the sleigh. Bending to gather the pack, slowly rise as if the pack were heavy; stretch hands over head standing on tiptoe give a little jump as if pushing the pack into the sleigh.
7. Santa rides away. One row at a time around the room and back to place.
8. The wind helps to blow Santa along. Breathing exercise.



## FIREMAN

1. Firemen asleep. Heads on desks, faces toward windows. Deep breathing like sleepers.
2. Gong! Gong! The firebell goes! Pupils jump out of seats and make motions of dressing quickly.
3. Slide down the pole. Stooping and standing several times to imitate many firemen sliding down.
4. Drive to the fire. One row at a time running around room and back to place.
5. Unwind the hose. Hands clasped together describing large circle in front.
6. Playing hose. The teacher points to a corner and says "There is the blaze." The children put hands together as if grasping hose and work arms up and down throwing the stream of water. Make a soft hissing sound. As teacher points to different places saying "There is smoke," or "There is another blaze" the children play the hose on it. Have some of the blazes in the ceiling.
7. Put up the ladder. Both hands pushing up.
8. Climb the ladder. Alternate raising arms and knees.
9. Wrap clothing and valuables in a sheet and throw them out of the window.
10. Climb down ladder. Same as climbing up. See 8.
11. Wind up the hose. Same as unwinding. See 5.
12. Drive home. Same as driving to fire. See 4.
13. Blow smoke out of lungs. Breathing exercise.
14. Back to bed. Class sit.

## WASHING CLOTHES

1. Look up to see if day will be pleasant. Heads thrown back.
2. Wind blows clouds away. Breathing exercise.
3. Carry clothes basket to the tub. Keep elbows high. One row at a time around room.
4. Set basket down to the left. Take large armfuls of clothes out of basket at the left and drop them into tub at the right.
5. Turn the washing machine from side to side. (Feet apart.) Variation may be had by letting the children rub the clothes on a board (bending forward from hips).
6. Turn the wringer. Arms describing large circle.
7. Carry clothes basket to drying yard. Keep elbows high. One row at a time around room.
8. Hang clothes on the line. Stoop to take clothes from basket and shake garment, stretch on tip toes to pin clothes to line.
9. Run into house, carrying basket. One row at a time around room, or serpentine marching.

Suggestion: The children take an interest in naming the garments they are to hang on the line.

## THE SNOW STORM

1. Snow flakes asleep. Pupils bow heads on desks.
2. Snow fairy wakes snow flakes. Let a pupil be chosen to run around the room and touch each boy and girl who then stands and stretches as if waking up.
3. Wind blows clouds. Breathing exercise.
4. Snow flakes join hands to make a snow cloud. This is done by forming a circle.
5. Snow flakes flutter down to earth. Raise arms over the head and lower them at sides with fluttering motion. Bend and straighten knees at same time. **Up! Down! Stop!**
6. Wind blows snow flakes. **Breathe! Run! Stop!** Each time the pupils blow they run a few steps forward. They may return to their seats in this way.
7. Wade through snow. With hands on hips walk in the aisle lifting knees high.
8. Throw snow over heads. Place feet apart. Bend far forward to scoop up snow. Throw it high over heads.
9. Throw snowballs. Stoop to gather snow, shape the snowball and throw at some spot in the room using first right arm then left. **Stoop! Throw!**
10. Blow on fingers to warm them. **Breathe — In! Blow!** Again, **Breathe — In! Blow!**

## SKATING

1. Wind blowing to freeze lake. Breathing exercise. Make "sh" sound on exhalation.
2. Take skates off a high hook. Stand on tip toes to do this. Reach with right arm and then left.
3. Run to skating pond and form a circle. Emphasize free motion of arms.
4. Kneel to put on skates. First on right knee then on left. **Down! Up!**
5. Skating. Circle moves to left. Slide diagonally forward right and diagonally forward left. Emphasize long steps and not scuffling.
6. Getting warm. Fling arms across front of body. Fling arms to the back and clap the hands. Ready — **Go! Stop!**
7. Helping ice men. Stoop — **Down!** Slowly lift large cake of ice upon sled. **Up!** Again — **Down! Up!**
8. Warming toes. Hop lightly from one foot to the other as running in place.
9. Take off skates. Same as 4.
10. Run home. Same as 3 and 2. To seats. Girls — **Run!** Boys — **Run!**
11. Blowing on fingers to warm them. Breathing exercise.

## BETSY ROSS MAKING THE FLAG

1. Tearing cloth for the stripes. Hands meeting in front. Arms flung to the sides as if tearing strips. Do this seven times for the red stripes and six for the white.
2. The stars. Jump with feet apart and arms swung upward to represent a five pointed star, the head being the fifth point. Do this thirteen times for each star in the first flag.
3. Sewing the flag. Hold material in left hand and sew with right hand throwing arm high as if sewing with long thread.
4. Waving the flag. Running around the room waving first right arm and then the left. One row at a time.
5. Wind blowing flag. Breathing exercise.

Suggestion: The children will soon learn to perform 1 seven times when the teacher says tear red stripes, and also six for the white. It is helpful if the children count aloud.

## THE WIND

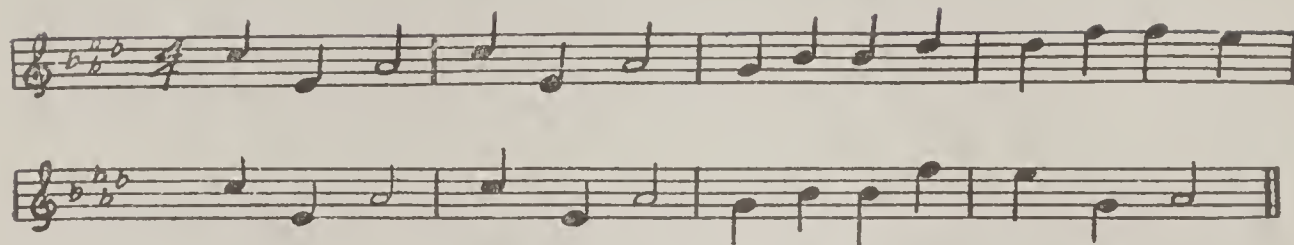
1. Wind whistles. Breathing exercise. Let children make sound of "sh" on exhalation.
2. Running against the wind. Run around room one row at a time and back to place. Chests and heads high, arms back.
3. Wind blows the blossoms. Lift arms high and move fingers to imitate fluttering blossoms.
4. Wind blows the branches. "Now the wind is blowing harder, the branches sway." Arms swing from side to side, trunk bending. "Faster and faster, now slower, the wind isn't blowing so hard, and —— **Stop!**"  
**Position!**
5. The weather vane. Raise arms at sides to shoulder level. "Now the wind blows this way." Twist trunk to right. "Now the wind blows this way." Twist trunk to left. "Now this way, now this way," etc. Feet should not be moved.
6. The windmill. Swing right arm making as large a circle as possible. Swing left. Swing both.
7. Wind blowing waves on the water. Rocking from side to side. Feet apart. Bend right knee and swing both arms to right side as high as head. Repeat to left swinging arms low in front and high at sides.
8. The wind blows hats off. Run around room and back to place one row at a time.
9. Wind dying down. Breathing exercise. Make sound of letter "h" on exhalation.



## Singing Games Grade I

For organization and leadership see p. 69.

### ROUND WE GO



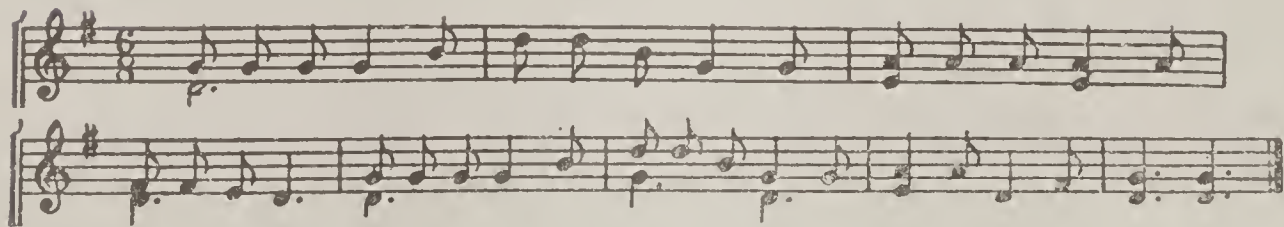
Formation: Single circle facing the center and all working together.

1. Round we go, round we go,  
One big circle moving so,  
Round we go, round we go,  
One big circle moving so.
2. In we go, in we go, etc.
3. Out we go, out we go, etc.
4. Up we go, up we go, etc.
5. Down we go, down we go, etc.
6. Stretching so, stretching so, etc.
7. Clapping so, clapping so, etc.
8. On our toes, on our toes, etc.
9. Skipping so, skipping so, etc.

Explanation: The game consists of following out the activities suggested by the words of the song. Other activities can be introduced, also many gymnastic positions, always suiting the rhythm to the careful execution of the activity.

### HERE WE GO ROUND THE MULBERRY BUSH

Victor 17104



Formation: Single circle

1. Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go round the mulberry bush,  
So early in the morning.

2. This is the way we wash our clothes,  
We wash our clothes, we wash our clothes,  
This is the way we wash our clothes,  
So early Monday morning.  
(Arms moving up and down.)

Repeat 1.

3. This is the way we iron our clothes, etc.,  
So early Tuesday morning.  
(Hands together, move from side to side.)

Repeat 1.

4. This is the way we scrub the floor, etc.,  
So early Wednesday morning.  
(Stoop, swing arms as in scrubbing.)

Repeat 1.

5. This is the way we mend our clothes, etc.,  
So early Thursday morning.  
(Pulling a long thread through with right hand as in sewing.)

Repeat 1.

6. This is the way we sweep the floor, etc.,  
So early Friday morning.  
(Hands together, swing down by left side, then right side in time with music.)

Repeat 1.

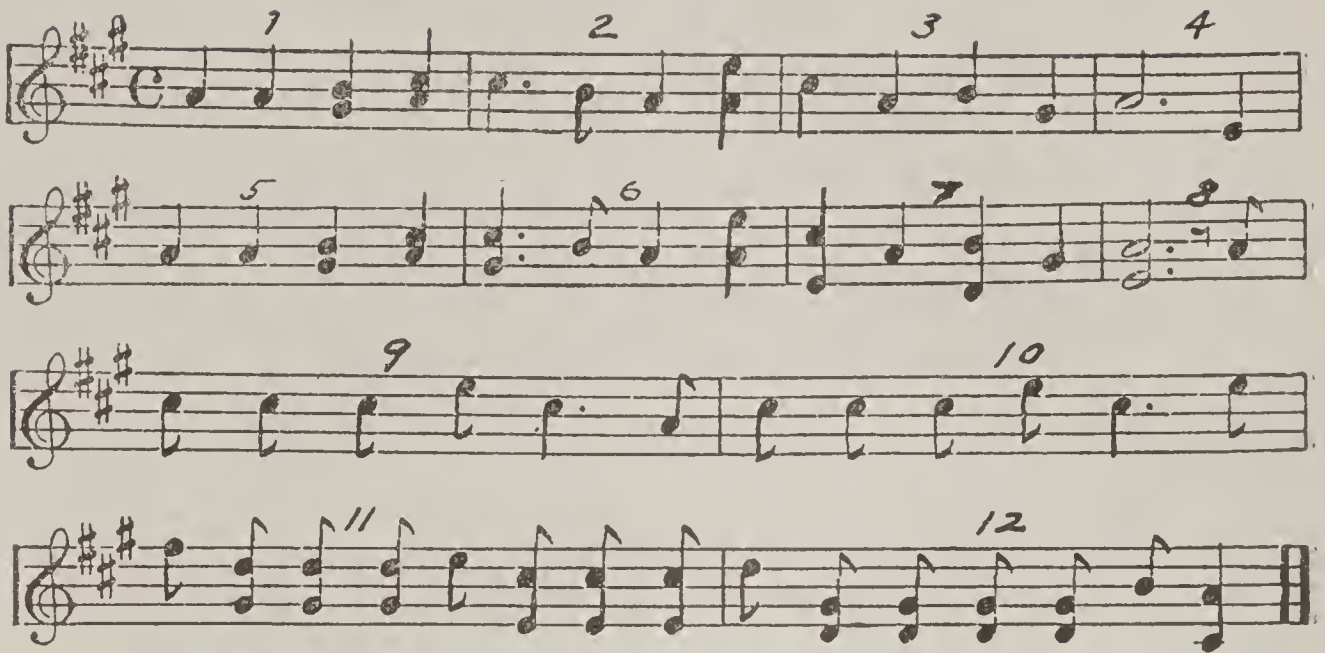
7. Thus we play when our work is done, etc.,  
So early Saturday morning.  
(Skipping.)

Repeat 1.

8. This is the way we go to church, etc.,  
So early Sunday morning.  
(Slowly walking.)

Explanation: All join hands and skip to the left swinging the arms in and out in time to the music. In second and following stanzas the players go through the movements indicated by the lines. At, "so early in the morning," the players release hands and turn rapidly about in their own places. The exercises should be vigorous.

## KITTY WHITE \*



Formation: Single circle

Kitty White só' slyly comes,  
 To catch the Mousie Gray;  
 But mousie hears her softly creep,  
 And quickly runs away.

Run, run, run, little mouse,  
 Run all around the house,  
 For Kitty White is coming near,  
 And she will catch the mouse, I fear.

Explanation: One player is a mouse and stands in the center; another, Kitty White, stands outside the circle. The other players join hands in a ring and move around while singing the first four lines. Kitty White creeps around outside the circle. When the fourth line is reached, the circle drops hands while the mouse runs out and in through the circle, chased by Kitty White. For the last four lines, the players in the circle stand in place and clap their hands while singing "run, run," etc.

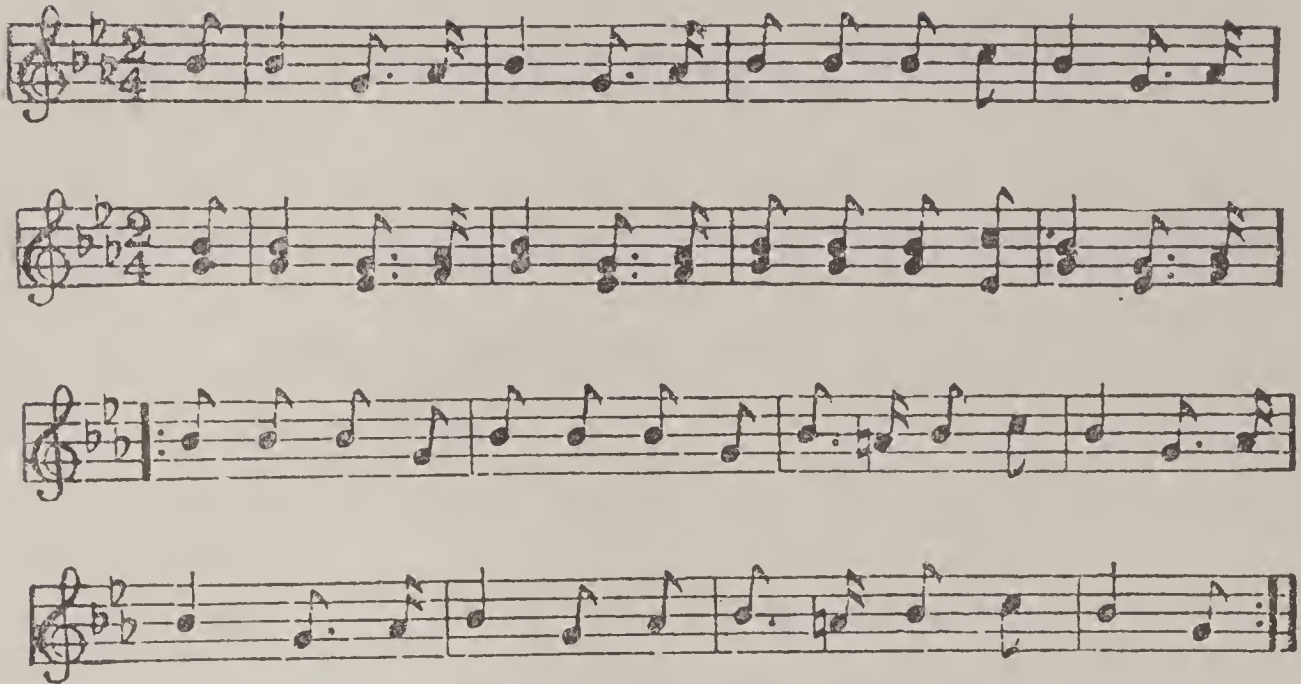
When the mouse is caught both return to the circle and another mouse and kitty are chosen.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.



## ITISKIT, ITASKET\*



Formation: The players stand in single circle.

Explanation: An odd player carrying a handkerchief runs around outside the players in the circle who move to the left singing.

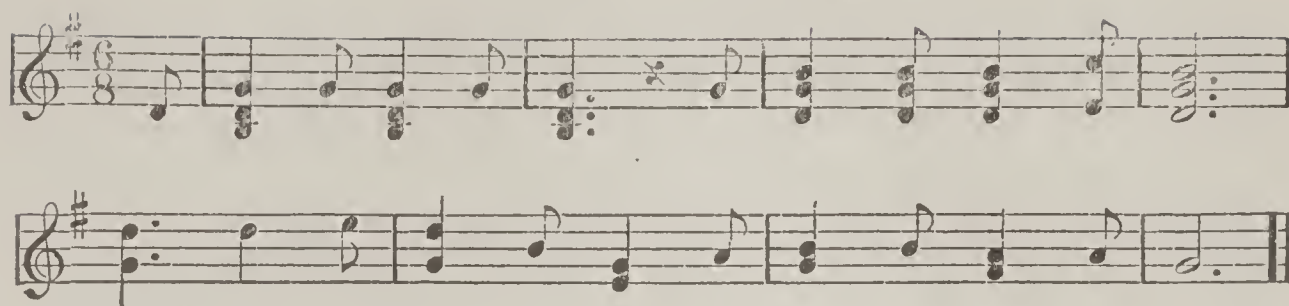
Itiskit, Itasket,  
 A green and yellow basket;  
 I wrote a letter to my love  
 And on the way I dropped it.  
 Some one of you has picked it up  
 And put it in your pocket;  
 It isn't you — It isn't you —

He drops the handkerchief and says, "It is you!" and runs on around the circle. The one behind whom the handkerchief was dropped picks it up and starts around the circle in the opposite direction, to see which shall first reach the vacant place. The one who is left out takes the handkerchief for the next round.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.

## THE FARMER IN THE DELL



Formation: Single circle. One pupil is chosen to be the "farmer" and stands in the center of the ring.

- (1) The farmer in the dell,  
The farmer in the dell,  
Heigh oh, for Rowley O!  
The farmer in the dell.

The farmer takes a wife, etc.  
The wife takes the child, etc.  
The child takes the nurse, etc.  
The nurse takes the dog, etc.  
The dog takes the cat, etc.  
The cat takes the rat, etc.  
The rat takes the cheese, etc.

- (2) They have all gone in  
They have all gone in  
Heigh oh, for Rowley O!  
The farmer in the dell.

- (3) The cheese goes out,  
The cheese goes out,  
Heigh oh, for Rowley O!  
The cheese goes out.

The rat goes out,  
The cat  
dog  
nurse  
child  
wife  
farmer

- (4) They have all gone out,  
They have all gone out,  
Heigh-oh, for Rowley O!  
They have all gone out.

Explanation: (1) In the schoolroom the "Farmer" stands in the center aisle while the circle moves to the left. The "Farmer" should stand at the end of the center aisle. When he takes a "Wife" he takes one step toward the center of the room, and the wife stands at the end. Both join hands. When the "Wife" takes a "Child," "Farmer" and "Wife" both move toward center one step and the "Child" stands at the end, all three joining hands, and so on as each is chosen. When the last is chosen the "Farmer" will be at the other end of the aisle from which he started. (2) When all are chosen, the players stand still and clapping hands sing 2. (3) The circle moves to the right each one going back into the circle as his turn comes. (4) When all are in circle again, the players stand and clapping hands sing 4. A new "Farmer" may be chosen and the game continued.

Suggestion: The one who is choosing should stand at the end and choose a player passing him; he should not walk around the room for his choice as there is not space. Every boy should pick a girl and every girl should pick a boy so that neither get a monopoly of the play.

#### SQUIRRELS IN A TREE

Music: "Mary Had a Little Lamb."

Formation: Single Circle. Count off by "threes." "Ones" and "twos" join hands facing each other (to represent the tree). "Threes" stand in the tree (to represent the squirrel). One player stands in center to be "it."

Oh, do you see a house for me,  
House for me, house for me?  
Oh, do you see a house for me,  
Up in a hollow tree?

Explanation: Children sing verse through. On the word "tree" the "squirrels" must leave their tree and go to another tree. The one who is "it" finds a tree and another player who is left out becomes "it" and the game continues.

Suggestions.

1. Caution players against leaving the tree until the word "tree."

2. When the game has been repeated a few times let "ones" help make the tree and "twos" be the squirrel. Later let "threes" be the squirrel.

3. Should there be any one left over, he may play by making a tree of three pupils.

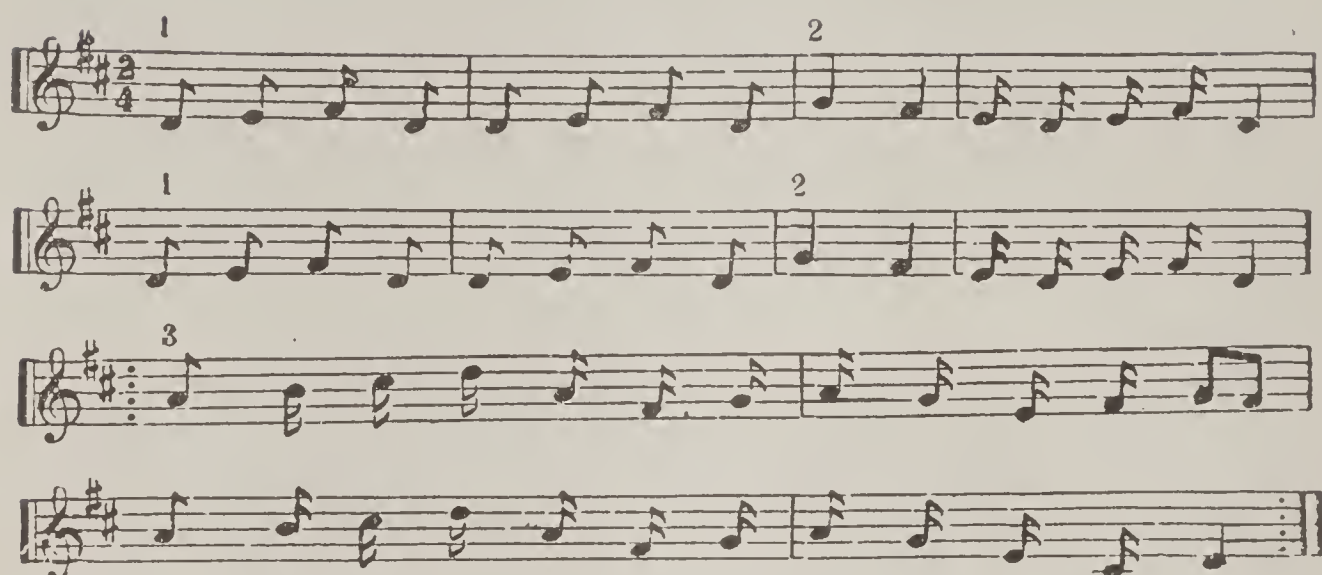


## Folk Dances Grade I

For organization and leadership see p. 69.

## DANISH DANCE OF GREETING\*

Victor 17158  
Columbia A 3039



Formation: A large circle, partners side by side, facing inward.

Welcome, welcome, you are welcome,  
Come and join us in our play;  
Welcome, welcome, you are welcome,  
Come and join us in our play.  
Happy we'll be today,  
While we all sing and play;  
Happy we'll be today,  
While we all sing and play.

1. Clap hands twice, face partner, bow. Repeat, but bow to neighbor on the other side.

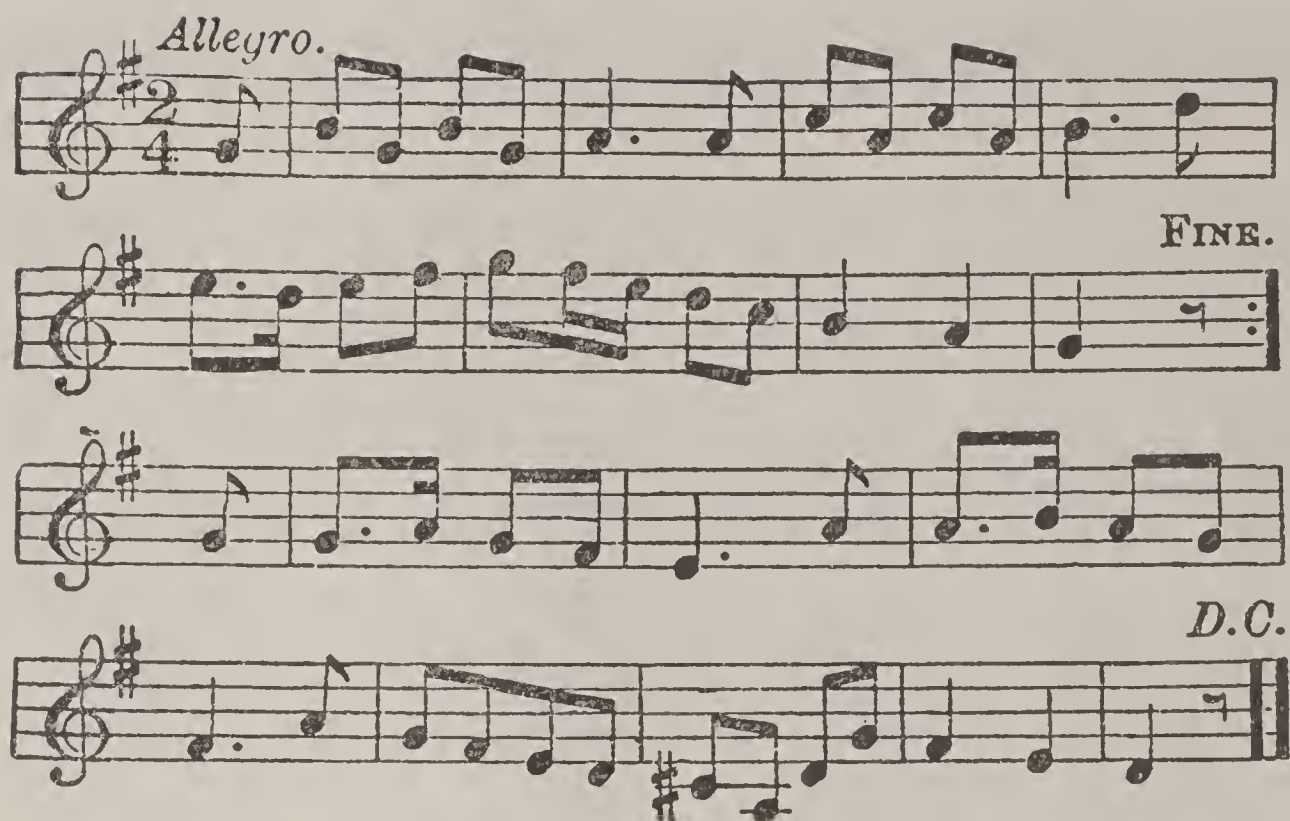
2. Stamp twice and turn completely around with three running steps. Repeat from the beginning.

3. Grasp hands, shoulder high, and run sideways to the left sixteen counts, then right sixteen counts while the music is repeated.

\* From "Folk Dances and Singing Games," Burchenal. By courtesy of G. Schirmer, Inc., New York.

## THE CHIMES OF DUNKIRK\*

Victor 17327  
Columbia A 3061



Formation: Single circle. Partners face each other, hands on hips.

Measures 1-2. Stamp three times, — right, left, right.

Measures 3-4. Clap three times.

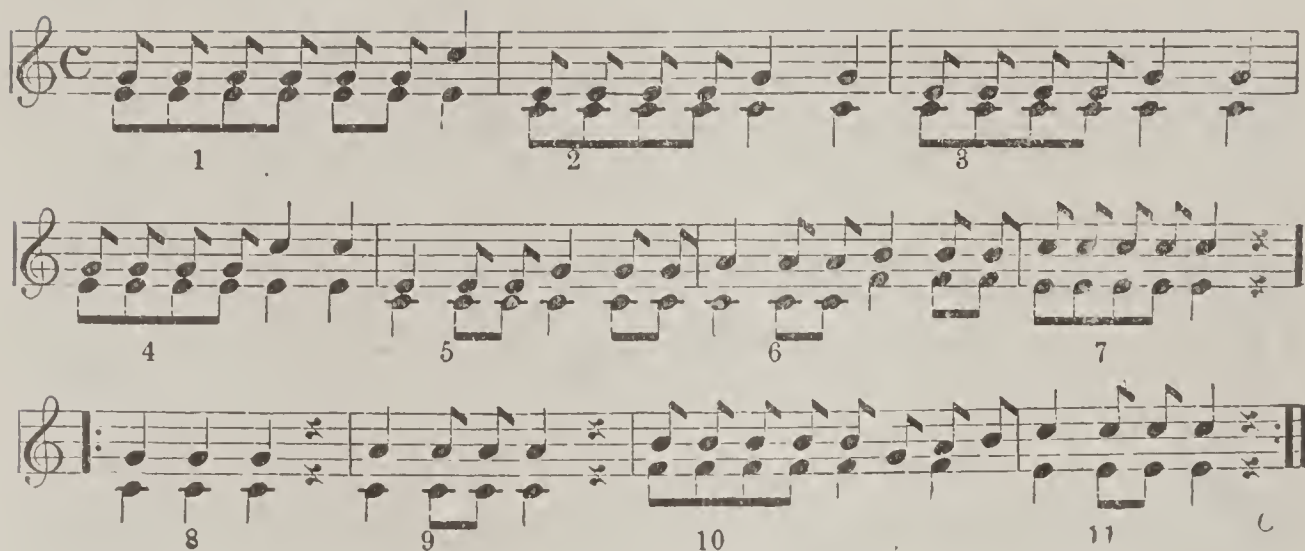
Measures 5-8. Join right hands with partner and turn around in place with eight running steps, starting with left foot.

Measures 9-16. Sixteen running steps. All join hands and run in circle to left. Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## CARROUSEL\*

Victor 17086  
Columbia A3036



Formation: This dance represents the merry-go-round or flying horses. The dancers form in a double circle, standing in couples, both facing toward center of circle. The front ones of all couples join hands in a circle; the back ones place their hands on their partner's shoulders.

- A. Pretty maiden, sweet and gay Carrousel is running;  
It will run till evening, little ones a nickle, big  
ones a dime,  
Hurry up, get a mate, or you'll surely be too late.

## CHORUS

- B. Ha, ha, ha, happy are we,  
Anderson and Peterson and Lundstrom and me.  
Ha, ha, ha, happy are we,  
Anderson and Peterson and Lundstrom and me.

A. During "A" dancers move toward left with a slow walking step and stamp on "Up," "Mate," "Surely," "Late," of the 6th and 7th measures.

B. Measures 8-11. Still moving to left, with time slightly accelerated, using sliding step, but in double time, that is, making four slides to each measure.

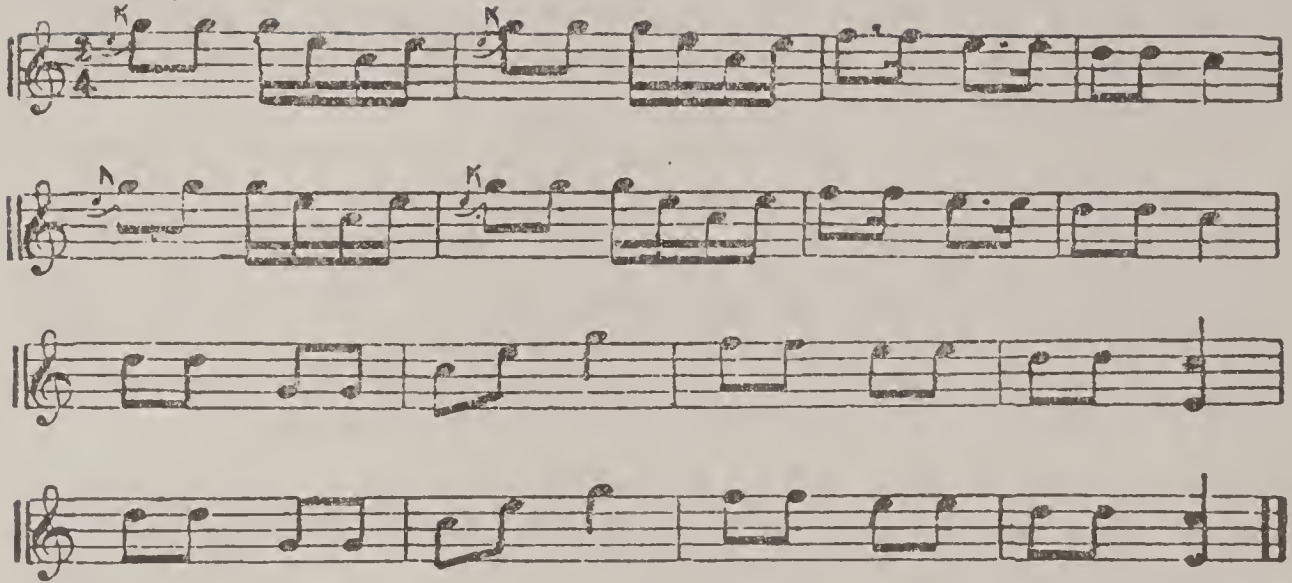
Measures 8-11. Repeated. Repeat, sliding to right instead of left.

\* From Crampton-Wollaston's "Song Play Book" Copyright 1917 by A. S. Barnes & Company.



## THE SHOEMAKER'S DANCE\*

Victor 17084

*Allegretto.*

Formation: Double circle. Partners face each other.

Measures 1-2. With arms shoulder high and hands clenched, roll one arm over the other three times. Reverse and roll three times, "Winding the thread."

Measure 3. Pull hands apart and jerk elbows backward twice. "Pulling thread tight."

Measure 4. Clap hands three times. "Driving the peg."

Measures 5-8. Repeat measures 1-4.

Measures 9-16. Join inside hands, outside hands on hips. Skip around the ring (later use heel and toe polka, see p. 72).

Repeat from beginning.

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\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## Schoolroom Games Grade I

### HAND OVER HEAD BEAN BAG\*

The players should all be seated, there being the same number in each row of seats. On each front desk a bean bag is laid. At a signal the player in each row lifts the bean bag over his head and drops it on the desk behind him, immediately clasping his hands on his own desk. The next player catches or picks up the bean bag from his desk and passes it backward in the same manner. It is thus passed quickly to the rear of the line. When the last pupil receives it he runs forward at once to the front of the line. As soon as he reaches the front desk the entire row of players move backward one seat and the player who ran forward

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.

takes the front seat, immediately passing the bag backward to the player behind him. The play thus continues until the original occupant of the front seat has again returned to it. Immediately he is seated he should hold the bean bag up with outstretched arm as a signal that his row is finished. The row wins whose leader first does this.

Just play alternate rows at a time as the children have to change seats in one aisle and run in the other.

*Variations:* Have pupils stand in aisles, the bean bag being passed to the outstretched hands of the pupil back of him. He in turn passes to pupil back of him till last one is reached, continuing game as above.

#### JACK BE NIMBLE

A book set on end, a box, or some other object, about 6 or 8 inches high, placed on the floor in the front of the room, may represent a candle. The players, in single file, run and jump over the candle, keeping the feet together, repeating the rhyme:

"Jack be nimble, Jack be quick,  
And Jack jump over the candlestick."

The player who knocks down the candle must replace same.

*Variations:* 1. Place several kinds of candles in a row, or around the sides of the room. 2. Have each row run separately, those seated repeating the rhyme. 3. Support each end of a ruler or pointer on a stack of books, making a low hurdle.

#### LEADER AND CLASS

A leader is chosen for each group of eight or ten players, the players in a line and the leader 8 or 10 feet away at the side.

A row in the schoolroom may be taken as a group, with a leader standing in front. The leader tosses the ball or bean bag to the players in turn, beginning at the head. Any player missing goes to the foot. If the leader misses he goes to the foot and the one at the head becomes leader. If the ball goes twice around and the leader does not miss, he goes in the line just above those who have missed and the head player becomes leader.

#### HIDE THE THIMBLE

*Formation:* Pupils seated at desks.

One player is sent from the room; one of those remaining hides a thimble, or some other small object. The absent player is then recalled and hunts for the thimble. While he is doing this the others sing or clap, the sound being soft when the hunter is far from the object and louder as he approaches it.

#### BOOK RELAY

*Formation:* Sitting or standing in rows.

Have an equal number of players in each row. Place a book on the front desk in each row. At a signal to start the first child

in the row takes the book with both hands and passes it over his head to the child behind him. This continues till the last child receives it. The last child runs forward with it on right side of his row and places it on the rack at front of room; then returns to his seat by same path. Give each child a turn in the back seat.

#### GOOD MORNING

Formation: A single circle (see p. 66).

Explanation: One child is chosen to be "it" and stands outside the circle. The circle moves to the left singing "Round We Go." (see p. 104.) The child who is "it" runs around the outside of the circle and taps another player on the back. The one who is "it" keeps on running but the child tapped must run the other way and when they meet on the opposite side of the circle they must shake hands three times, bow and say "Good morning" and then run in the same direction as each was running before. The one who is left out of the vacant space must be "it" for the new game.

Suggestion: This game should not be taught till the children thoroughly understand the games of "Skipping Tag" and "Circle Tag" as this is a progression of those games.

#### BUTTERFLY

Formation: Sitting at desks.

Explanation: The children hide their heads in their arms folded on the desks, to represent the butterfly asleep in its chrysalis, where it can see nothing. Then one child representing "Spring" runs lightly around the room and touches one child on the shoulder. This means that "Spring" has awakened the "butterfly" and the "butterfly" (the child just touched by "Spring") spreads his wings and flies after "Spring" and tries to catch her before "Spring" can get back to the desk just vacated by the "butterfly," both children running all the way around the room. All children may wake up and watch the runners when they hear the children running. If "Spring" reaches the vacated seat without being tagged, then the "butterfly" must be "Spring" and wake up another "butterfly," but if the "butterfly" tags "Spring" then that child must be "Spring" again and waken another "butterfly." Each time the game is repeated the children all bow their heads except those who have been awakened by "Spring." As these children have run once it is best that they should not bow their heads and thereby give the other children a chance to run.

Suggestions: This game should be introduced at the spring of the year following a nature story about butterflies, or in the fall of the year when the butterflies are spinning their cocoons but should be avoided during cold weather as seat games do not give enough action to offset the possible danger of cold draughts caused by the open windows. This is a splendid game for training



the children to run lightly as they respond well to the suggestion that butterflies have wings and do not run with feet.

#### CAT AND RAT

(See "Outdoor Games" p. 118.)

#### CIRCLE TAG

Formation: A single circle. (See page 66.)

Explanation: Pupils clasp hands. One child is chosen to be "it" and stands outside the circle. The circle then moves to the left singing "Round We Go" (see p. 104). When the circle is standing, the one who is "it" runs around the circle and tags a child who runs after "it" and tries to catch him before he can reach the place left in the circle by the child tagged. If he catches him the one who is "it" must try again but if he does not catch him before he gets back to place then the one who is tagged becomes "it" and the game continues.

Suggestions: Let every girl tag a boy and every boy tag a girl, as this gives both an equal chance to play. Emphasize running on toes, as children are likely to slip if the nails in the heels touch the floor. Protect the sharp corners.

#### SQUIRREL AND NUT\*

Formation: Sitting at desks.

Explanation: Players all seated but one, heads on desks and eyes covered, one hand open on desk with palm up. The odd player is a squirrel who is looking for a hiding place for his nut. He turns up and down the aisles and drops the nut into some player's hand. This player then chases the squirrel. If the squirrel is caught before he can reach the seat of the one chasing, the one who caught him becomes squirrel; if the squirrel is not caught he may be squirrel again.

Suggestions: A boy should always choose a girl and a girl should always choose a boy. This gives both an equal chance to play. This game is best played in the fall of the year, when the nature lesson about squirrels is presented, or should be correlated with the reading lesson about squirrels.

#### WHAT TO PLAY

Formation: Standing beside desks.

Explanation: The teacher calls one child to come to the front of the room to be the leader. As that child is coming forward the class sings:—

Mary show us what to play  
What to play, what to play, what to play,  
Mary show us what to play,  
Show us what to play.

(to the tune of "Mary Had A Little Lamb")

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

Use the name of the child chosen to be the leader. When the class stops singing the leader who is then facing the class says, "Play like this" and then makes some motion with arms or legs which the class imitates till the teacher says "Stop." This child then takes his seat and another child is called to be leader.

Suggestions: At first it will be necessary for the teacher to show the leaders what exercises to play. Encourage vigorous movements that require the maximum effort. Encourage originality.

#### SKIPPING TAG

Formation: A single circle (see p. 66).

Explanation: One child who is chosen to be "it" stands in the center of the circle. The children clasp hands and move to the left singing "Round We Go" (see p. 104). When the class stops singing the children stand close to the wall, still clasping hands. The one who is "it" skips around the inside of the circle and touches a child on the shoulder. This child then skips after the one who is "it" and tries to catch him before "it" can reach the place left open by the child chasing. If "it" is caught he must try again but if he reaches the open place without being caught then the one chasing becomes "it."

Suggestion: This is a splendid game for training children to skip. Many children do not know how to skip. Let each boy tag a girl and each girl tag a boy, as this gives both an equal chance for exercise.

### Outdoor Games Grade I

#### SQUAT TAG

One player is chosen to be "it," and he may tag anyone who is not in a squat position, resting on feet, with knees bent. Whoever is tagged before assuming this position, becomes "it."

Variations: Players assume a kneeling or sitting position; stand on right or left foot, holding the other foot with right or left hand, in front or behind the other leg.

#### CATCH THE HANDKERCHIEF †

Use a small handkerchief or a bean bag. One player, A, is chosen to be "it" The other players stand in a ring, with feet apart, their hands open behind their backs with the palms up. A runs outside of the ring, drops the handkerchief into the open palms of some player, B, and runs on in the same direction he has been pursuing. As soon as the player B feels the handkerchief in his hand, he also runs outside the circle, but in the direction opposite to player A. Both try to reach first the open place which B left. When they meet on their run around the circle,

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† From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright 1914 by World Book Company, Yonkers-on-Hudson, New York.

they pass each other on their left sides. Whoever reaches the open place last is "it" for the next play.

#### CAT AND RAT \*

Formation: A single circle (see p. 66).

Explanation: Pupils join hands, one child chosen to be the "Rat" stands in the center of the circle, and another child chosen to be the "Cat" stands outside the circle. The circle moves to the left, singing "Round We Go" (see p. 104). When the children stop singing they stand, the "Cat" says "I'm the Cat"; the "Rat" says "I'm the Rat"; the "Cat" says "I will catch you" the "Rat" says "If you can." The pupils in the circle raise arms and the "Cat" tries to catch the "Rat" who runs in and out under the arms and up and down the aisles. When the "Cat" catches the "Rat" both return to the circle and two other players are chosen to be the "Cat" and "Rat" and the game continues. If the "Cat" does not catch the "Rat" quickly, it is well for the teacher to call "Time" and choose two new players. This gives more children a chance to play and keeps no child running for too long a time.

Suggestions: Protect sharp corners. When the children have learned to play the game well the "Rat" may choose the new "Rat" and the "Cat" may choose the new "Cat." In doing this it is well to always let a boy choose a girl and a girl choose a boy as this gives boys and girls an equal chance to play. Each player must tell the child chosen whether he is the "Cat" or the "Rat" or he will not know whether to step inside the circle or outside. If played indoors the arms should be raised as players run in and out of circle, so that no child will bump his head while running under the arms.

#### VERY TALL AND VERY SMALL

Children form a circle all facing the center. One person chosen to be "it" stands in the center with eyes closed. The teacher leading the rest of children, recites:—

"We are very, very tall,  
Now we're very, very small,  
Sometimes tall; sometimes small.

Now . . . . . which are we?"

When tall, all stretch arms high overhead. When small, children stoop and touch hands to ground. After the word "Now" they pause, then take the two movements several times in succession, finally holding one of them after the question, "Which are we?" until "it" answers. After "it" has answered he opens his eyes to see if he is correct. If correct he chooses someone to take his place.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.



**Grade II**

## 1. Content

Marching  
Story plays  
Mimetic play  
Singing games  
Folk dances  
Relief drills  
Active games

## 2. Adaptation

Recreation  
Promotion of growth by exercises of the large muscles  
Stimulation of breathing and circulation  
Rhythmical training

## 3. Suggestion for Teachers

Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.

Get large vigorous movements in the exercises.

The plays are arranged to coincide with seasons and holidays.

Dramatize any subject material used in the school work.

Avoid formal commands.

Do not expect accuracy or class rhythm.

Do not teach a new play or game until the previous one has been mastered.

Play out of doors whenever possible.

Open windows wide and keep the class active.

Game formation see p. 66.

## Relief Drills Grade II

Same as for grade I. See p. 92.

## Marching Grade II

See marching Grade I, p. 96.

Review all first grade marching exercises.

Mark time and clap hands on every other step.

Mark time and clap hands on the first of four, six or eight steps.

Mark time and clap hands on four steps, then four steps without clapping hands. Counting aloud will assist in teaching the rhythm.

Mark time and turn to the left (right) on a given count as four, eight, etc.

Mark time and turn to the left (right) on counts, four, eight, twelve, and sixteen. This will complete a full turn.

Mark time and turn left or right to face back of room.

Backward ——— March! The steps should be short. Keep rhythm by clapping hands on counting.

Marching on toes eight counts, ordinary marching eight counts. Or any similar variations.

Marching forward eight counts, marking time eight counts. Or any other number of counts.

Marching forward with hand clapping on specified counts.

Marching with arm raising on every second, fourth, sixth, etc., count.

Marching with arm stretching forward, sideward, upward from the upward bend position on a given count.

Changing from marching to marking time or to marching toes on response to command. Aim for class uniformity.

Marching with hand clapping on the first, third, fifth, sixth and seventh of eight steps (like drum beats).

Skipping forward around room or in serpentine formation, p. 97.

Change from marching to skipping on command.

Marching with slight bending of body to the left for two counts, to the right for two counts, etc.

This is a rhythmical swaying with the steps.

## Story Plays    Grade II

### AUTOMOBILES

1. Pump up the tires. Breathing exercise. Bend and stretch, working arms up and down. Make the sound of "sh" on the exhalation.
2. Crank the automobile. Join hands in front and make a big circle by swinging arms.
3. Engine starts. Running in place, hands on hips.
4. Automobile goes. One row at a time around the room and back to place.
5. Shower coming, put up the top. Join hands, swing from side to side reaching high on tiptoe.
6. Rain comes down. Raise arms high, stoop to bring fingers near floor. Fingers moving to represent ten raindrops.
7. Wipe the rain from the car. The top, the body, the running boards. This gives opportunity for both up and down and side movements.
8. Take a friend for a ride. One child puts hands on shoulders of the child in front. One row at a time around the room and back to place.
9. Puncture. Breathing exercise. Make sound of "S" on exhalation.

### IN THE BARN

1. Smelling hay. Breathing exercises.
2. Racing to barn. One row at a time around room and back to place.
3. Climb ladder to hay loft. Alternate raising of hands and knees.
4. Jumping in the hay. **One!** ——— stand on chairs. **Two!** ——— jump to floor. Encourage landing on toes reminding that feet make no sound in the hay.
5. Playing in wheat bin. **One!** ——— bend forward to get scoopful. **Two!** ——— stretch high and pour it back.
6. Feeding fowls. Each row round the room and back to place, swing arms as if scattering grain. As each row runs have the children say the kind of fowl they will feed.
7. Jump over barrels. Vaulting seats.
8. Out of breath. Breathing exercise.

### INDIAN

1. Walk like Indian Warrior. Alternate rows face the back of the room. Ready — **Go!** Two rows march around one row of seats with arms folded on chest, head erect and stepping very high.



2. Paddling a canoe. Get into canoe. Pupils face the back of the room. On the desks — **Sit!** Pupils sit on desks and place toes under edge of seat. Arms raised at right side, left arm high as if grasping canoe paddle — **One!** Arms pulled back — **Two!** Arms forward. Keep it up — **Stop!** This should be repeated on the left side.
3. Sighting game. Pupils still in canoes, place right hand to shade eyes and look to the right, twisting trunk. Repeat with left hand over eyes and look to left.
4. Climb out of canoes. Class — **Stand! Face the front of the room!**
5. Shooting game. Two rows move around one row of desks with cautious steps. Kneel on right knee. Hold the bow with left hand, place the arrow on bow with right hand. **Kneel! Aim! Shoot! Stand!** Repeat on left knee and hold bow in left hand.
6. Carrying home game. A wigwam may be made at the front of the room. Let four children stand with arms stretched upward, finger tips touching. Children may run around room, one row at a time, run through wigwam and back to seats.
7. Gather wood for fire. Stoop and reach to right and left without moving feet.
8. Make spark by rubbing flint. Quick rubbing of hands.
9. Light fire. Stooping.
10. Smell meat cooking. Breathing exercise.

#### LANDING OF THE PILGRIMS

1. Wind blows the sails of the Mayflower. Breathing exercise.
2. Drop anchor. Feet apart, bend forward and lower anchor, hand over hand.
3. Climb down ladder into row boat. Alternate raising arms and knees.
4. Climb into boat. To the back of the room — **Face!** On desks — **Sit!** Sit in center of desk, feet under chairs.
5. Rowing. **One** — arms stretched forward. **Two** — pull oars by bringing fists to arm pits, elbows high.
6. Stepping on shore. Knee raising.
7. Giving thanks. Keeling on one knee. **One** — head bending forward. **Two** — head erect. Repeat several times.
8. Trees tossing their giant branches. Arms raised, swinging from side to side.
9. Wind blowing. Breathing exercise.

#### CHRISTMAS MORNING

1. Asleep. Heads on desks facing windows. Heavy breathing.

2. Wake up and stretch. Teacher imitates a clock striking. Pupils stretch.
  3. Jump out of bed and dress. Put on stockings, shoes, blouses, brush hair.
  4. Run in to see what Santa has brought. One row at a time around the room and back to place.
  5. Take stockings down. Reach high on tip toes. "Take down Mary's." "Take down Robert's." Use different names to have children repeat stretching.
  6. Take toys from stockings. Stoop to put them on the floor as each one is taken out. Name each toy using those below.
  7. Jack in Box. Teacher says "Jack in the box" and pupils stoop. "Jack out of the box" pupils stand saying "Boo." This may be repeated several times.
  8. Jumping Jack. Feet together. **One**—knees bend, fling arms overhead. **Two**—knees stretch, arms at sides. To be done with rhythmic counting. Class — **Halt!**
  9. Rocking Horse. One foot well in front of other, hands on hips. Stiff wooden legs. **One**—rock forward lifting back foot. **Two**—rock backward lifting front foot. To be done with rhythmic counting. Class — **Halt!**
  10. Jointed Doll: One child may be the leader and show the class the variety of positions the doll can assume. Head, arms and legs. As each new position is demonstrated the leader says "like this" and the class imitate the same position.
  11. Toy Horn. Breathing exercise. Whistle on exhalation.
- Suggestions: If desirable this lesson may be shortened by making the "toys" a separate lesson. A great variety of toys may be used.

#### THE SNOW MAN

1. Wind blows the clouds. Breathing exercise.
2. Look up at the clouds. "Heads back. Breathe in the cold air." **One! Two!** Again — **One! Two!**
3. Snow flakes fall to the earth. Raise arms over head — **One!** Move arms downward at the sides with gentle fluttering movement — **Two!** Encourage keeping the arms well back as they move downward.
4. Wade in the deep snow. March in the aisles lifting knees very high. Hands on hips. Wade front. Wade back.
5. Make a snow man. Make the big ball for the body by rolling a snowball. Bend well forward and push; as the ball gets larger the steps should be slower, the body erect and the arms pushed out from shoulder level. Put small ball on for head reaching high on tip toes. Then arrange the arms.

6. Snowball the snow man. Stoop to gather snow — **Down!** Throw the snow ball — **Throw!** Use first right arm and then left. Again — **Down! Throw!** One of the children may be the snow man and stand at the front of the room. As some one hits his head he lets it drop forward. When the arm is hit it drops to the side, etc. This will prove very amusing to the children.
7. Beat arms against body to keep warm. **One** — swing arms sideward at shoulder level. **Two** — cross arms at front. Keep it up — **Go! Stop!**
8. Blow on fingers to warm them. Breathe — **In! Blow!** Again — **One! Two!**

#### HONEST ABE LINCOLN

1. Discovers he has given customer the wrong change. Breathing exercise. Abe whistles when he discovers his mistake. Whistle on exhalation.
2. Prepares to go to woman's house. Reaches up to take hat and coat off high hook. Puts on coat and hat, stoops to wipe off shoes.
3. Walks down the road. Make a circle.
4. Jumps over a stream. Mark two lines on the floor to represent a stream. Circle moves left jumping over the stream as they cross it. **Begin! Stop!**
5. Climbs a tree to put a bird back into its nest. Alternate raising of hands and knees. Reach one hand up as if putting bird into nest. Climb down. **Begin! Stop!**
6. Runs to make up for lost time. Circle move left. **Begin! Stop!**
7. Stops to fix planks in a broken bridge. Stooping and lifting planks, stooping to replace planks. Replace several planks in this manner.
8. Helps an old lady carry heavy basket. Walking with arms raised as if carrying basket on shoulders. **Begin! Stop!**
9. Knocks at the door of the house, and returns money.
10. Lady gives Abe a piece of cake for his trouble. Abe smells the cake. Breathing exercise.

#### WASHINGTON CROSSING THE DELAWARE

1. Cold wind blowing. Breathing exercise.
2. Troops march to the shore. Serpentine marching.
3. Pushing row boats from shore. Four steps forward with high knee raising. Turn to back of room, push arms forward at same time stepping right foot forward, close left foot to right. Repeat back to place. Push several boats out in this way.
4. Rowing boats. Sitting on desks facing back of room. (See Landing of Pilgrims).



5. Pushing blocks of ice. One foot on chair, kneeling with other on desk. Push blocks of ice off with imaginary poles. Repeat kneeling on other knee.
6. Wading to shore, carrying guns. One row around the room and back to place. Both arms raised over heads, as if carrying guns to keep them dry.
7. Beating body to get warm. Swing arms across and beating against shoulders.
8. Warming toes. Running in place.
9. Warming fingers. Breathing exercise Blowing on fingers.

## CIRCUS

1. One-half of class are elephants, the other half children. Elephants and children face each other. Children have peanuts in large bag on floor. Stoop down, get a handful of peanuts and throw to elephants. Repeat several times. Elephants form trunks by clasping hands in front. As peanuts are tossed, they swing trunks high up in the air, catch peanuts and carry them to mouth.
2. One child chosen for "Ringmaster." (Teacher may be Ringmaster.) Other children, horses. Ringmaster snaps whip. Horses gallop in place. Second time whip is snapped, trot; third time, high step.
3. Chariot race. All face side of room. Even rows stand on seats with arms stretched out driving. Odd rows grasp hands across and gallop in place.
4. All form band. Two rows beating drums, two playing fife, two rows playing trombone. Each two rows around one row of desks, keeping in step with music.
5. Two rows walking around one row of desks and all imitating some clown's trick, such as balancing stick on chin, juggling balls, walking tight-rope.
6. Breathing.

## METHODS OF CROSSING STREAM

1. Water rushing. Breathing exercises. Make sound of "sh" on exhalation.
2. Running stream. Make a circle. Circle runs to the left.
3. Wading. Hands on hips, lifting knees high — **Begin!** Circle moves to the left — **Stop!**
4. Swimming. Raise arms forward to shoulder level — **One!** Swing arms to side shoulder level — **Two!** Bend arms bringing hands to chest, elbows raised high — **Three!** Shoot arms forward shoulder high.
5. Stepping on stones. Step carefully on toes.

6. Jumping across. At front and back of room draw two lines a yard apart. Pupils jump over this while circle runs to the left.
7. Rowing. Girls run to boats. Girls run to seats and sit on the desks with feet under edge of chairs. Boys run to boat. (See Landing of Pilgrims, p. 122.)
8. Racing. Row fast.
9. Out of breath. Breathing exercise.

#### BARNYARD FOWLS

1. Hens clucking. Breathing exercise. "Cluck" on exhalation.
2. Roosters flap wings. Arm raising and lowering at sides.
3. Turkeys. Stretching legs and neck saying, "Gobble, gobble, gobble." Walk around one row of desks.
4. Ducks walking. Toes turned in, knees slightly bent. Arms bent for wings. Swing from side to side.
5. Ducks swimming. Up and down motion of hands.
6. Pigeons flying. Large movements of arms up and down. Quick flapping of wings when alighting on ground.
7. Geese walking. Same as duck, using forward and backward motion of head.
8. Gander hissing. Breathing exercise, sounding letter "s" on exhalation.

### Singing Games    Grade II

#### GUESS

Music: "Pop Goes the Weasel" p. 175.

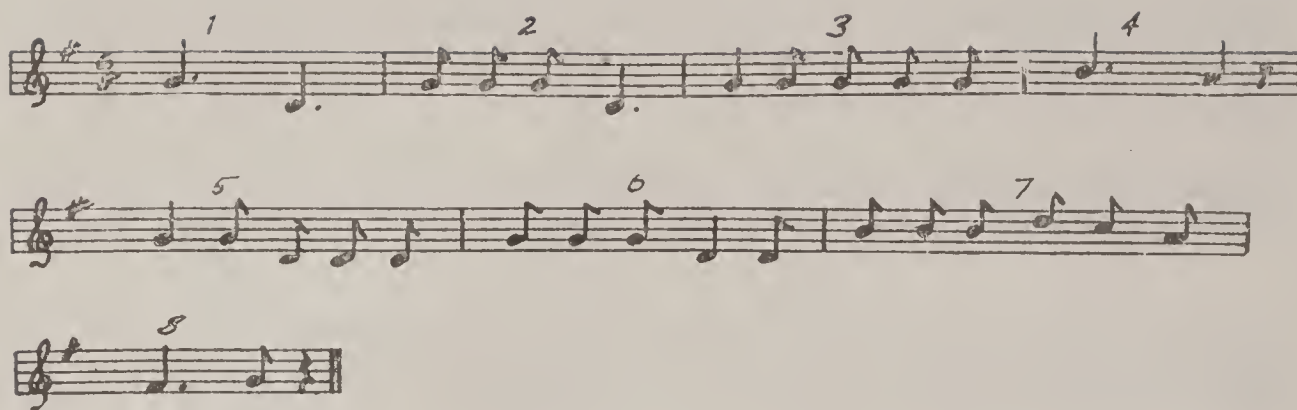
Joe is a mole and can't see me  
His home is under the tree,  
He has no eyes and he can't see  
I don't think he can guess me.

Formation: Single circle facing the center with hands joined. One player is blindfolded and stands inside the circle.

Explanation: Circle moves to the left singing "Guess." When the song is ended the player blindfolded steps to a child and tries to guess who it is by feeling the face, clothes, etc. If he guesses correctly he removes the blinder and enters the circle, the one guessed being blindfolded. If the child being guessed makes a sound that helps in revealing his identity, the game is repeated. If the one guessing does not guess the name in three guesses, the game is repeated with the same one blindfolded.

Suggestion: If the same cloth is used to blindfold different children, a piece of paper should be placed between the cloth and the face. When singing use the names of the child in the center.

## SEE SAW



See saw Marjory Daw,  
 She shall have a new master,  
 She shall have but a penny a day,  
 Because she can't run any faster.

Formation: Single circle. Count off by threes. Number "twos" are the see-saw. Number "ones" and "threes" are the riders. Two players stand in the center, in separate aisles joining both hands across the desks.

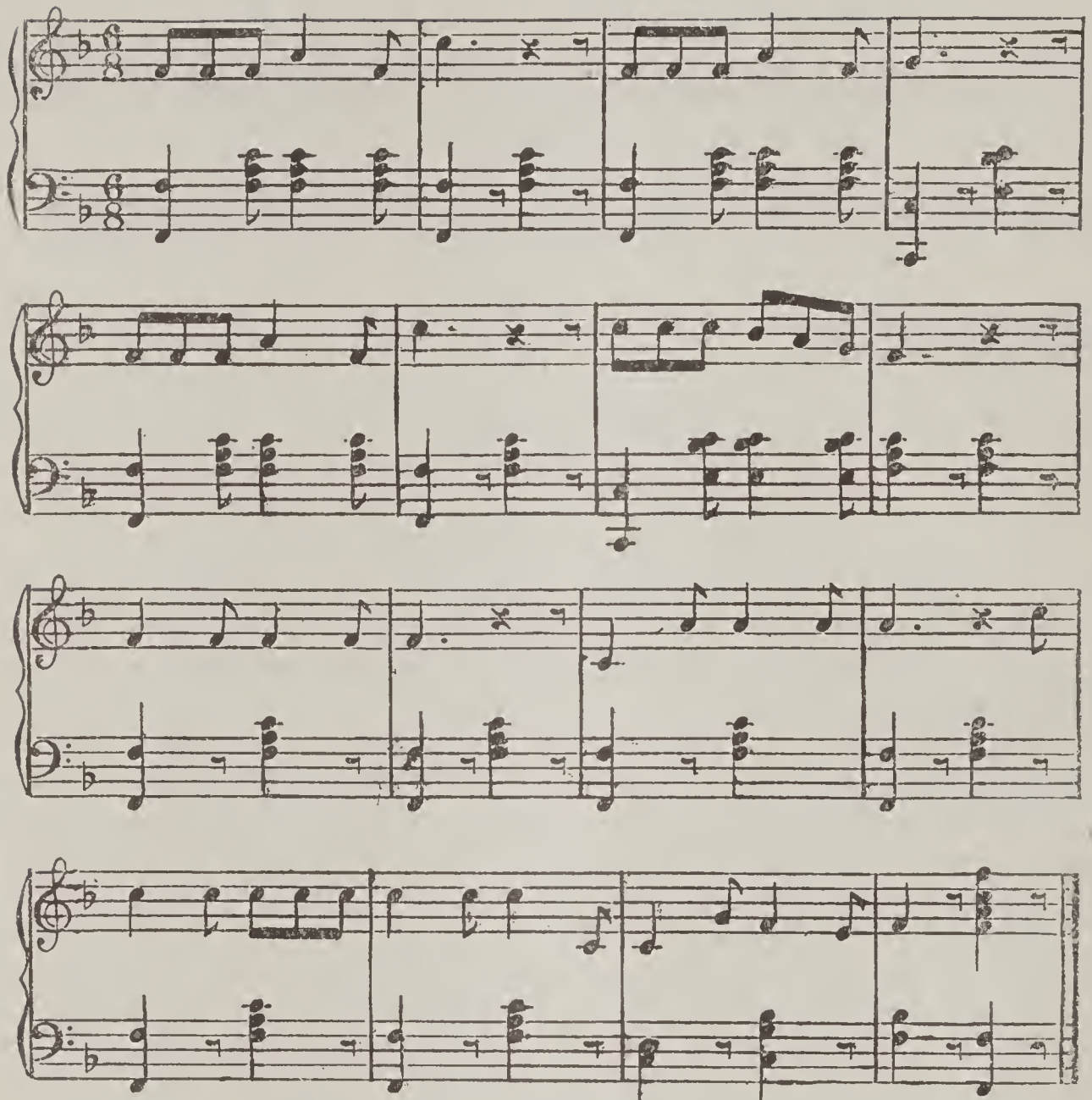
Explanation: Number "twos" raise arms at the side to represent the see-saw board. "Ones" and "threes" face the see-saw and take hold of the extended hands with both of their own, as if grasping the end of the see-saw board. As all sing the song, the "see-saws" rocking from side to side, the "riders" bending and stretching as the board goes up and down. The two in the center bend and stretch likewise. On the word "run" all clap hands, and the "boards" must leave their place and find another pair of riders. When the "see-saw" runs the riders must clasp hands till another "see-saw" steps between them. The two who are left over go to the center and the game is continued.

Suggestions: Children often err in running too soon. In this case it is well to stop the game and send the runners to the places they left and begin the game again.



## LOOBY LOO\*

Victor 17567



1. Here we dance Looby Loo,  
Here we dance Looby Light,  
Here we dance Looby Loo,  
All on a Saturday night.
2. I put my right hand in,
3. I put my right hand out,
4. I give my hand a shake, shake, shake,
5. And turn myself about,
6. OH!
7. I put my left hand in, etc.
8. I put my right foot in, etc.
9. I put my left foot in, etc.
10. I put my little head in, etc.
11. I put my whole self in, etc.

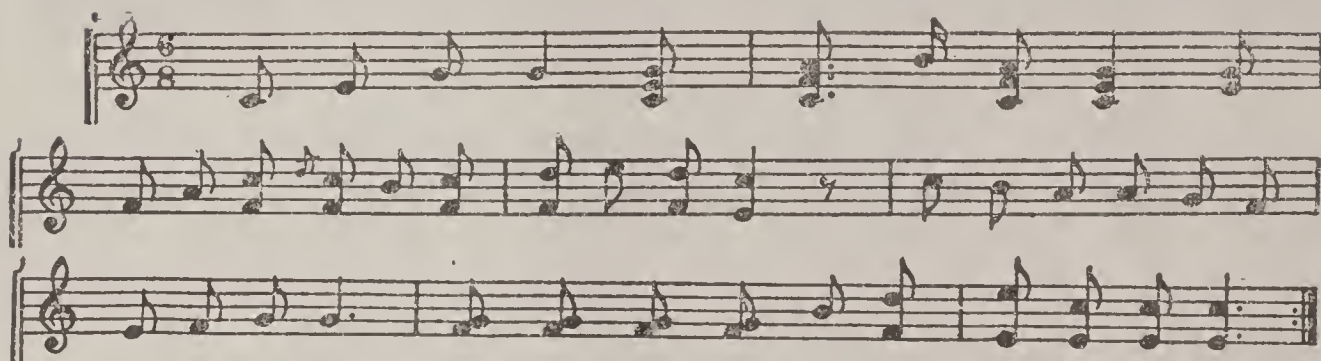
Formation: A compact circle, each player having both hands on the shoulders of the child in the front. This formation may be made at the front of the room or around one row of desks.

\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.

## Explanation:

1. Players stand on inside foot, outside foot raised, trunk bending toward center of circle. Change weight to outside foot, inside foot raised, trunk bending away from center on circle. Continue this through 1, following the rhythm of the song.
2. Stretch right arm toward center of circle.
3. Raise right hand upward and back of head, pointing away from center of circle.
4. Hold right directly overhead and shake it three times.
5. Turn around in place.
6. Place hands on shoulders and repeat 1.
7. Same as 2-5 using left hand.
8. Point right foot toward center, cross right foot in back.
9. Same as 8 using left foot.
10. Bow toward center, bend head backward.
11. Jump lightly forward. Jump lightly backward.

## RIDE A COCK-HORSE



1. Ride a cock-horse to Banbury Cross  
To see a fine lady ride on a white horse.
2. Rings on her fingers
3. And bells on her toes.
4. She shall have music wherever she goes.

Formation: Single circle, one player on the inside who is "The Fine Lady." Right shoulder turned toward center of circle.

## Explanation:

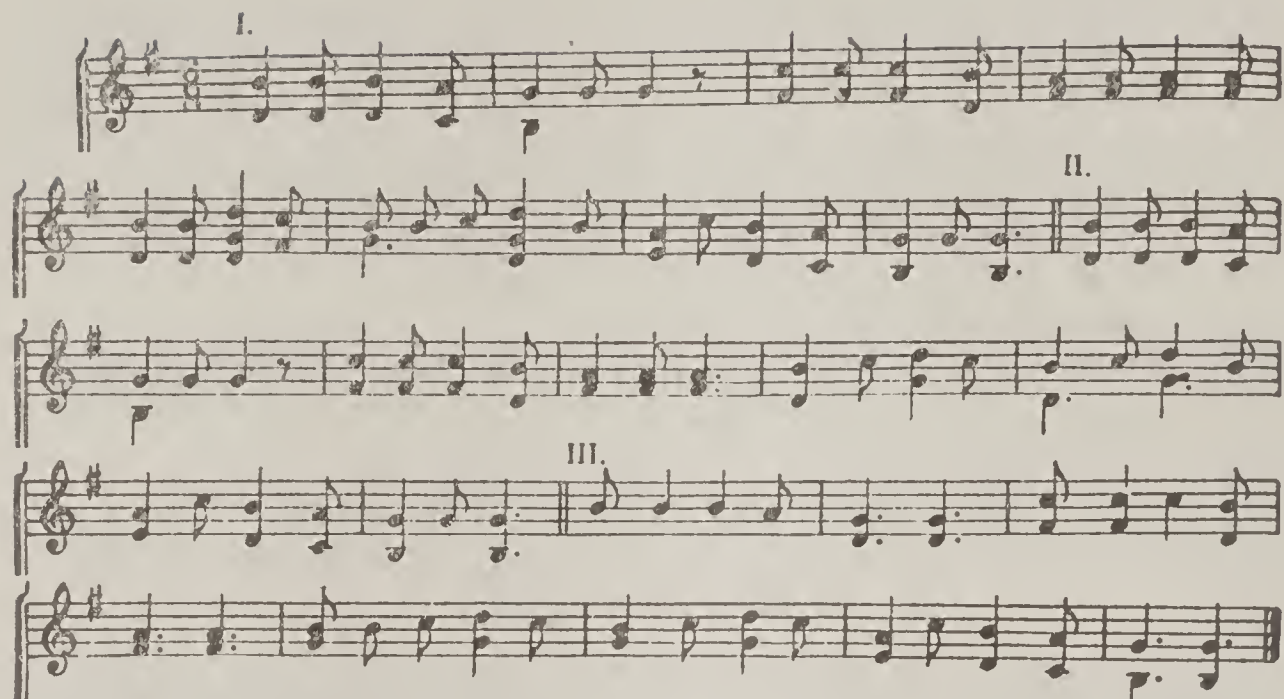
1. Stride position, right foot forward. Hands on hips. Rock forward on right foot raising left. Rock backward on left foot raising right. Continue through 1 following the rhythm.
2. Stand on toes, stretching arms over head and shake fingers.
3. Stoop and touch toes.
4. Join hands and make a circle. Circle moves to the left, close to the wall so as to leave room for the players in the center. At 3 the "Fine Lady" in the center chooses a player from the circle to be the "White Horse" and as the circle moves to the left the "Fine Lady" drives the "White Horse" up and down aisles, the "White Horse" holding his hands in back to be used for reins. At the end of 4 the "Fine Lady" goes back into the circle and the "White Horse" remains in the center to be the next "Fine Lady."

Suggestion: It is well to have a boy always choose a girl and a girl choose a boy so that neither will have a monopoly of the play.



## OATS, PEAS, BEANS AND BARLEY GROW

Victor 17567



1. Oats, peas, beans and barley grow;  
Oats, peas, beans and barley grow;  
Can you or I or any one know  
How oats, peas, beans or barley grow?
2. Thus the farmer sows his seed,
3. Thus he stands and takes his ease,
4. Stamps his foot and claps his hands
5. And turns around to view his lands.
6. Waiting for a partner,  
Waiting for a partner,  
Open the ring and choose one in,  
While we gaily dance and sing.

Formation: Single circle, hands joined. One player in the first aisle who is the "Farmer."

Explanation:

1. Circle moves to the left. Clap hands on the word "grow."
2. Bend left arm to represent basket, throw seed with right arm.
3. Hands on hips.
4. Tap right toe. Clap hands over heads.
5. Turn in place.
6. Circle skips to the left. "Farmer" takes a partner from the circle. The "Farmer" skips into one aisle, the partner in the aisle next to the "Farmer," joining hands across the desks. Both skip down the aisle and return. The game is repeated with both players standing in the aisle. When 6 is sung the player last chosen takes a partner from the circle. He stands in the third aisle. All three join hands and skip. The game may continue until all aisles are filled. Then the game must be begun anew.

Suggestions: It is well to have a girl always choose a boy and a boy choose a girl. In this way neither gets a monopoly of the play.



## Folk Dances Grade II

## CHILDREN'S POLKA\*

Victor 17327  
Columbia A 3052

The musical score is written on a single staff in 2/4 time. It consists of 18 measures. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. Dynamics include *mf* (measures 1, 14, 15, 16), *ff* (measures 11, 18), and *pp* (measure 12). There are also articulation marks like accents and slurs. The score is divided into two systems: measures 1-8 on the first system and measures 9-18 on the second system. Measures 13-14 are grouped together, and measures 15-16 are grouped together. Measure 17 is a repeat sign, and measure 18 is the final measure.

Formation. Single circle. Partners face each other. Join hands, arms extended at sides, shoulder high.

Measures 1-8. Glide polka towards centre — slide, close, slide, close, three running steps in place. Repeat moving outward two measures. Repeat the whole step four measures.

Measures 9-12. Clap thighs with both hands. Clap own hands in slow time. Clap partner's hands three times in quick time. Repeat.

Measures 13-14. Point right toe forward, place right elbow in left hand, and shake finger at partner three times. Repeat left.

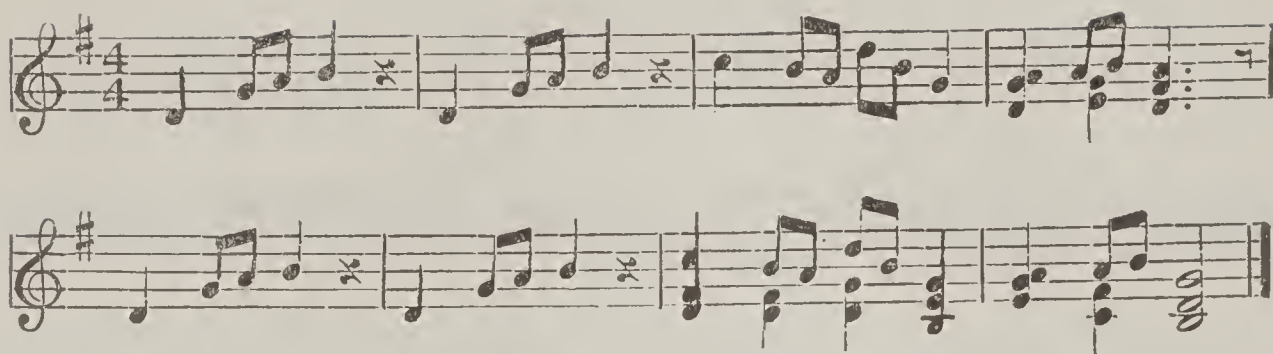
Measure 15. Turn complete circle right, with four running steps.

Measure 16. Stamp three times.

Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## PEASE PORRIDGE HOT\*



Formation: Double circle, partners facing.

Verse — Pease porridge hot, pease porridge cold,  
 Pease porridge in the pot nine days old;  
 Some like it hot, some like it cold,  
 Some like it in the pot nine days old.

Chorus — Tra, la, la, la, tra, la, la, la, etc.

## Verse

Line 1. Clap both hands to thighs; clap own hands together; clap partner's hands. Repeat.

Line 2. Clap thighs; clap own hands; clap right hands only; clap own hands; clap left hands only; clap own hands; clap partner's hands.

Lines 3 and 4. Repeat action from the beginning. (Counts — 1, 2, 3; 1, 2, 3; 1, 2, 3, 4, 5, 6, 7).

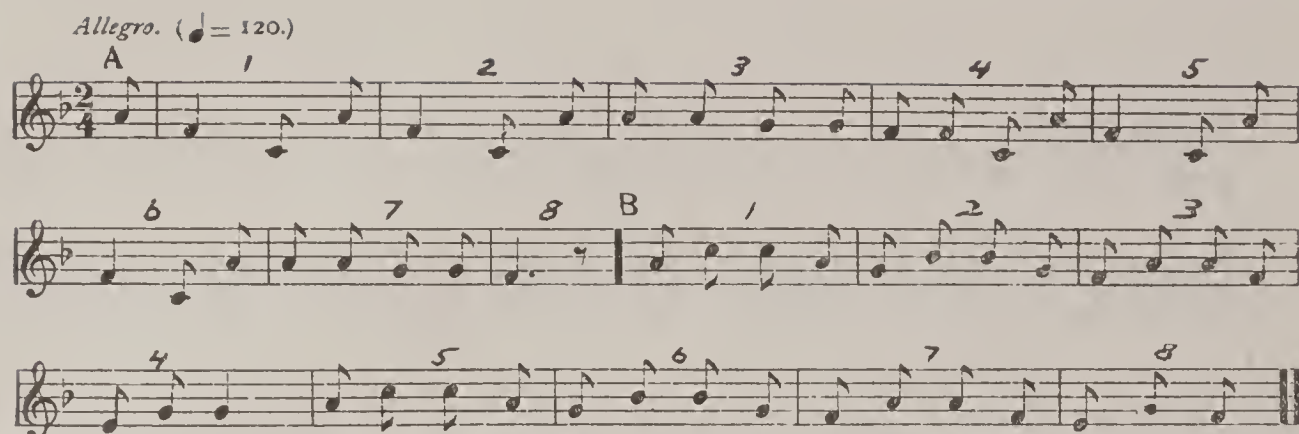
## Chorus

All raise arms sideways (hands joined), and take sixteen sliding steps around the circle to the left; then sixteen in the opposite direction. During the last measure all move to the right and take new partners.

Repeat from the beginning with new partner.

\* From Crampton-Wollaston's "Song Play Book" Copyright 1917 by A. S. Barnes & Company.

## I SEE YOU\*

Victor 17158  
Columbia A 3041

Formation: Two front columns of two ranks each, the columns facing each other. Those in the front ranks with the hands on the hips, those in the rear ranks with hands resting on the shoulders of those in front.

I see you, I see you,  
Ti-ralla-ralla-lalla-la!  
I see you, I see you,  
Ti-ralla-lalla-la!  
You see me, and I see you,  
And you take me, and I take you,  
And you see me, and I see you,  
And you take me, and I take you.

Measures 1-8. While singing, those in the rear ranks alternately bend their heads first to the left then to the right, thus playing "peek-a-boo" with the players in the opposite rear rank, at first slowly i. e., twice on the first line, but four times on the chorus.

Measures 9-12. While singing the fifth line all clap hands sharply once, and those who have just been playing "peek-a-boo" skip forward to the left of their neighbors in front, grasp right hands with those from the opposite column, meeting them and swing around.

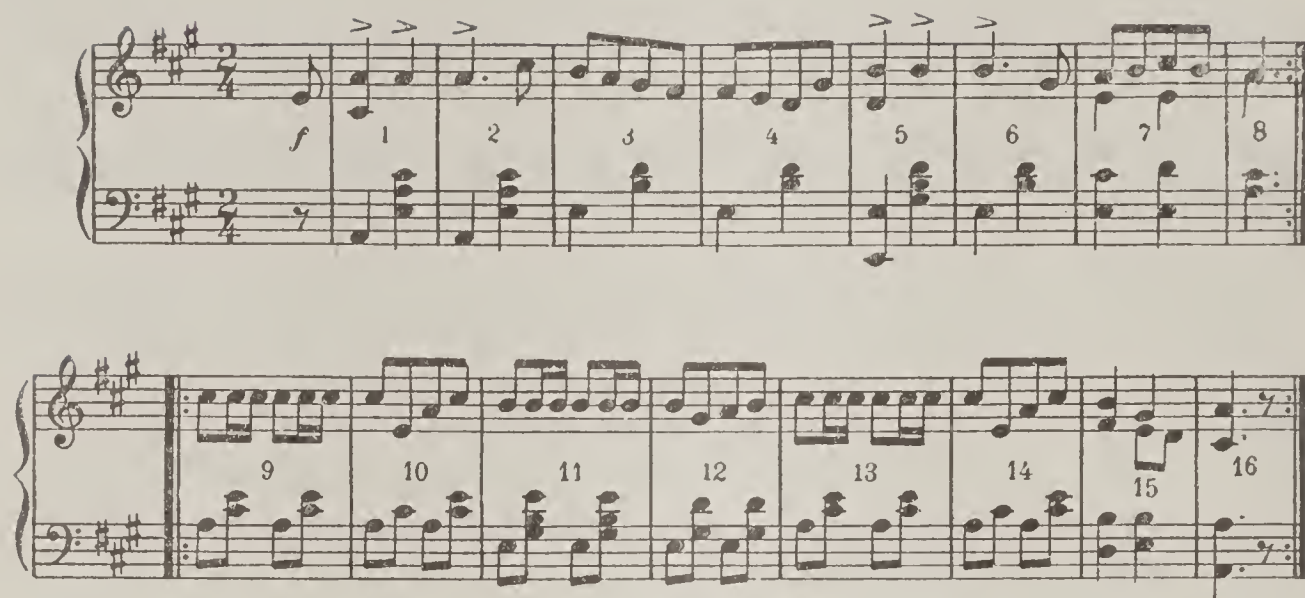
Measures 13-16. While singing the seventh and eighth lines change with a handclapping so that each dances with his original partner, and at the end quickly resume the formation, in such a manner, however, that the former front ranks become rear ranks and vice versa, after which the play is repeated. (When danced vigorously it may be well to omit part of the song.)

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.



GUSTAF'S SKOAL\*  
(*Gustaf's Health*)

Victor 17330  
Columbia A 3046



Formation: Players are divided into sets of eight, as for a quadrille, that is, four couples arranged so as to form a square. Partners join inside hands and place other hand on hip.

Verse — Gustaf's skoal!  
There is no better skoal than this;  
Gustaf's skoal!  
The best old skoal there is.

Chorus — Tra, la, la, la, la, la, etc.

Verse

Lines 1 and 2. Head couples take three walking steps toward each other, bow, and take three steps back to place and bow to partners.

Lines 3 and 4. Side couples do the same.

Repeat lines 1 to 4. Action is the same.

Chorus

Side couples form an arch. The head couples walk to center, separate and, taking inside hand of opposite, walk through the arch nearest them. Returning to place they clap hands once, and with both hands turn partners around in place with three skipping steps. Head couples make arches and the sides pass under in the same manner.

\* From Crampton-Wollaston's "Song Play Book" Copyright 1917 by A. S. Barnes & Company.

## Schoolroom Games    Grade II

Games to be continued from first grade

Squirrel and Nut	Book Relay
Hide the Thimble	Hand over Head Bean Bag
Leader and Class	

### AUTOMOBILE\*

The first pupil in each alternate row at a signal from the teacher leaves by the right side, runs forward and around his seat then to the rear and up the left side completely encircling his own row of seats. As soon as he is seated the next one behind him runs in the same way, and this continues until the last pupil has run and has returned to his seat. The other rows then play in the same way and finally the winning rows. At the beginning the captain for each row names the automobile it represents.

### THE WEE BOLOGNA MAN\*

Formation: Standing in rows or a circle.

This is like "I Saw" but several leaders are chosen beforehand and stationed at the front or near it so as to be ready to take part quickly in turn. As soon as one leader is through he returns to his place and the next comes quickly forward and begins. In place of naming or describing the action as in "I Saw" the leader performs it in rhythm with the following rhyme:

"I'm the Wee Bologna Man, Always do the best you can  
to follow the Wee Bologna Man."

The actions imitated may be any kind of gymnastic exercises, athletic feats, forms of labor, playing musical instruments, actions of animals, etc. Each leader continues to lead the class for a few moments, the length of time to be determined from time to time by suggestions from the teacher, and is promptly followed by the next. Success depends on ingenuity of leaders in choosing themes, accuracy of imitation, so that the others can understand what is meant, and promptness.

### AISLE PASS

The first player in each row has a crumpled piece of paper, in the form of a ball. At the leader's command he passes it back, in the aisle, with his left hand, to the pupil seated behind him, who passes it on. The last pupil in the row changes the paper to the right hand and then passes it forward to the next pupil. The row getting the ball around first wins.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.

*Variations.* 1. Pass several balls, books, Indian clubs, or other objects in quick succession. 2. The first pupil receiving the ball from Player No. 1 changes it to his right hand and then passes it back to the next pupil, who changes it to his left hand and then passes it back and so on to the end of the row. The object is then sent forward in like manner.

## CIRCLE PASS

Formation: Circles.

Form circles (or have the first and second rows face one another and half the third row close up the circle by curving around the back and the other half curve around the front; this makes one of several ovals). One bean bag for each circle. On signal the captain passes the ball to right and it travels around circle. The first captain to get the bean bag back slaps it on his desk as a signal that his team has won.

## CAT AND MICE

Formation: Circle.

The players form a circle with five or six players (mice) in the center; one in each aisle and one player (the old cat) outside the circle. The old cat comes creeping up to the circle and is allowed to enter. The mice cannot go outside the circle but the players may run up and down the aisle, and as the cat catches them, they take their place with the other players in the circle. The last mouse caught becomes the old cat for the next game.

## FLAG RELAY

Formation: Players seated at desks.

Rows need not be full but there must be same number in each row. Choose a player to stand in front of each row to hold the flag, and another to stand at the rear of each row. At the signal the rear player of each row rises, runs to the front, takes the flag from the one holding it, carries it to the one standing at the rear, and takes his seat. As soon as he is seated the next player goes and takes the flag back to the player in front. This continues till all have run. Be sure that no team has an unfair advantage because of the positions taken by the flag holders.

## WATER SPRITE\*

Formation: Two lines facing each other, with a large open space representing a river between.

The water sprite stands in the middle of the river and calls one on the bank to cross. This one calls to a third on the opposite bank. The two from the banks then run across to exchange places, the water sprite trying to tag one of them. If the water sprite be successful, he changes places with the one tagged. Vaulting seats is allowed when played in the schoolroom and the lines stand on opposite sides of the room.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, Publisher.



## THE NIGHT BEFORE CHRISTMAS

Formation: Circle.

Give each player the name of something connected with the story of Santa Claus, as sled, reindeer, snow, fur coat, chimney, Christmas tree, stocking, candy, pop corn, horn, drum, etc. One chosen to be "it" must stand in the center and tell a Christmas story. Whenever he mentions the name of any of these things the one who has that name must turn around. If the name of Santa Claus is mentioned all must turn around. Any player who can be tagged by the one who is "it" before he has turned completely around must be "it" and go on with the story. The circle must be of the right size to make this game successful. If seats are available the players may sit, and then of course the circle should be larger.

## BIRD CATCHER

Formation: One row running at a time.

Mark off with a piece of chalk a quarter of a circle (six or eight feet in radius) in the right front corner to represent the birds' nest. One child is chosen to be the "Mother Bird" and stands in the nest. Another child is chosen to be the "Catcher" and stands in the cage. Each row of children is then given the name of some bird. The "Mother Bird" then calls:—"Robins fly!" or "Sparrows fly!" and the row of children having that name run to the back of the room. When the players have formed a straight line, the "Mother Bird" says "Look out for the Catcher, who will catch as catch can." Then the "Catcher" runs out of the cage and tries to tag as many of the birds as he can before they reach the nest. Any child tagged must go to the cage, children reaching the nest in safety remain there till the game is over. When all the birds of one group are either caught or safe, the "Mother Bird" calls another group of birds and the game is continued. After all the players have run, the "Mother Bird" and the "Catcher" join both hands high and make a gate through which the birds fly out of the cage, counting them as they fly one at a time. Do the same for the nest and see who had the more birds, the "Catcher" or the "Mother Bird." Each child runs to his seat as he flies through the gate.

Suggestions: It may be well to have two catchers till the children learn the art of dodging. When counting the children, it is well to lower hands as each passes through. This makes them pass slowly enough to be easily counted. Encourage the children to run lightly by reminding them that they are birds, and birds fly and do not run with noisy feet.

## BAD PENNY

Formation: In seats.

Players are seated at desks. One player runs about the room, up and down aisles, carrying book or other object. He places the object on any desk he chooses, and is immediately chased by that child who carries the token; if not caught he may run again, unless it is desirable to choose a new player, so that all may have a turn.

*Variation.* With a bell.

Pupils are seated with heads on desk. One, chosen to be the runner, places the bell upon a desk. At the sound of the bell all heads are lifted, while the pupil on whose desk the bell has been placed tries to tag the runner before the latter can reach his seat. If not caught, the runner wins a point for his side. If caught, the chaser wins a point for his side. In either case, the game continues as at first, the aim being to win as many points as possible within a certain time.

Suggestion: As each runner returns to a chair he may sit on the desk facing the chair. Any child sitting on a desk should not run a second time.

## I SAW

Formation: Standing beside desks.

Explanation: The teacher calls one pupil to be the leader. As the child is coming forward the class sings:

Mary show us what you saw,  
What you saw, what you saw,  
Mary show us what you saw,  
On your way to school.

(To the tune of "Here We Go Round the Mulberry Bush.") Use the name of the child called. Then the leader says: "I saw a girl jumping rope." The class says: "How did she do it?" The leader replies: "She did it like this." The leader then imitates what he saw and the class do likewise until the teacher says "Stop." Then another child is called and the game continues. Encourage a variety of actions and those that are vigorous enough for good exercise, such as: A boy climbing a ladder, A dog burying a bone, The wind bending the trees, (see p. 103.) Birds flying (see p. 126), A woman hanging up clothes, (see p. 101). Many actions may be done with pupils standing by their seats; others involving walking or running should be done in a circle with the leader standing in the center aisle. He will demonstrate the exercise up and down the aisle, while the class moves to the left doing the same exercise.

Suggestions: This game develops observation in the children, and also helps to establish the correct use of the verbs "did" and "saw." It also helps in the correct use of the pronouns. This

game should be played in the second half of the year after the children are perfectly familiar with the game of "What to Play." There is a great variety of breathing exercises for this game such as: the wind blowing, a steam engine puffing, a bird chirping (see Story Plays). Let the last exercise be a breathing exercise done facing the window and led by the teacher.

### Outdoor Games    Grade II

Games to be continued from first grade

Leader and Class

Bird Catcher

Cat and Rat

The Wee Bologna Man

Catch the Handkerchief

Squat Tag

#### DAY AND NIGHT

The players are divided into two parties, formed in two lines. One of the lines is named the day party and the other the night party. The leader has a disk painted black on one side and white on the other (a coin may be used in place of a disk). In front of each party, at a distance of about fifteen paces, is a goal. The teacher throws a disk into the air. If the white side is up when the disk has alighted, she cries "Day." The day party then rushes towards its goal and the night party pursues, catching as many of the day party as possible. These they take back to their own goal. The captured members are now out of the game. The disk is thrown again and the party whose side turns starts as before. The game is continued in this way. Play a few minutes, then count the players. The side having the most wins the game.

#### DO THIS, DO THAT\*

All the players stand facing one of their number who is the leader. The one who is leader assumes any gymnastic position or imitates any action, at the same time saying "Do this!" and the others immediately imitate. Should the leader at any time say "Do that!" instead of "Do this!" any player who imitates the action performed must be seated, or pay a forfeit, whichever form of penalty has been decided on at the beginning of the game. Three mistakes of this kind put a player out of the game, even when forfeits are the penalty.

The leader may choose any gymnastic positions that are familiar, such as chargings, head bendings, trunk bendings, arm movements, knee bendings, hopping, jumping, dancing steps, etc.; or imitate familiar actions such as hammering, sawing, washing, ironing, sewing, stone cutting, shoveling, riding horseback, etc.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.



## SPIDER AND FLIES

Formation: Circle.

A goal is marked off at each end of the ground or schoolroom. The players form in a circle between the two goals. One player is chosen to be the spider, and sits very still in the middle of the circle, while the flies walk or skip around clapping their hands as they go. When the spider jumps up and chases them they run toward either goal. If the spider tags them before reaching the goal, they become spiders and must go into the circle and sit down with the first one.

The flies again skip about the circle; no spider returns to the circle till all are caught, and the game started anew.

## JAPANESE TAG\*

One player who is chosen to be "it" tries to tag some other player. If he succeeds, the player tagged must place his hand on the spot tagged, whether it be arm, chest, leg, or back, and try to tag some other player.

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\* From "Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn and Company, Chicago.

**Grade III****1. Content**

Mimetic play  
 Singing games  
 Folk dances  
 Relief drills  
 Gymnastics and marching  
 Active games

**2. Adaptation**

Recreation  
 Promotion of growth by exercises of the large muscles  
 Stimulation of breathing and circulation  
 Rhythmical training  
 Improvement of posture  
 To secure promptness in response and accuracy in execution of combinations of simple exercises.

**3. Suggestions for teachers**

Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.  
 Get large vigorous movements in the play.  
 Do not teach a new play or game until the previous one has been mastered.  
 Play out of doors whenever possible.  
 Open windows wide and keep the class active.  
 Game formations see p. 66.  
 Introduction to gymnastic lesson is the same for all lessons, see p. 33.  
 Explanation of gymnastic exercises, p. 27; marching commands, p. 19.  
 Demonstrate exercise by commands, repeat in rhythm where indicated.  
 Commands that are indented are continuations of the marginal exercise.  
 Use correction cues, p. 58.  
 End every lesson with a breathing exercise.  
 Return to position after an exercise should be a return to good standing posture, p. 46.

### Relief Drills    Grade III

Introduction: To open and close the lesson, see p. 33.

Leadership: See Part II, p. 44, and relief drills, grade I, p. 92.

There is a large amount of material in this manual suitable for relief exercises. In addition to the following lessons the teacher may select exercises from any of the gymnastic lessons, rhythmic steps, mimetic exercises, stunts, etc., of this and other grades. In arranging relief drills, always include exercises for the *arms*, *trunk* and *legs* and end the lesson with *deep breathing*. They should be taken vigorously and without the formality of a gymnastic lesson.

If the girls and boys are on opposite sides of the room, assign leaders to lead rhythmic steps for the girls and stunts for the boys. It is not advisable, however, to waste time in changing places. The entire two minutes should be devoted to relaxing exercises.

Drills: Change drill every two weeks.

1. Chest stretching. Raise arms to a horizontal position in front with palms down. Stretch the chest by bending the elbows and pushing backward as far as possible with forearms horizontal and close to the sides. As the elbows go backward close the hands and turn forearms until fingers are up. Return to starting position. Repeat, 8 times.

Running in place. Run lightly on toes, raising knees high in front and swinging arms vigorously.

West Point breathing.

2. Touching toes. Place hands on hips. Keeping the knees straight bend forward and stretch downward with right arm, trying to touch the toe of the right foot. Return to erect position, replacing hand on hips. Then stretch down with left arm. Repeat, stretching alternately with right and left arm, 16 counts.

Mimetic exercise. Throwing Baseball, p. 62.

West Point breathing.

3. Stooping and touching floor. Take a position of palms together in front of chest, with fingers pointing upward. Keeping the chest and head up, rise on toes, then stoop with knees wide apart and touch the floor directly in front with tips of fingers. Rise, bringing the hands to starting position. 16 counts.

Mimetic exercise. Jumping Jack, p. 61.

West Point breathing.

4. Hands on hips. Jump up and place right heel forward and raise right arm forward upward-1. Bend trunk forward and touch the upturned toe with right hand-2. Return to one and position. Continue in rhythm, jump-



ing on "one" and "four." 16 counts. Left hand, 16 counts.

Bend arms upward-1. Stretch arms upward and rise on toes-2. Return 3-4. Repeat in rhythm, 16 counts.

West Point breathing.

5. Mimetic exercise. Chopping Wood, p. 63.

Hand relaxing. Raise the extended arms to a horizontal position in front and shake hands vigorously. Swing arms to a horizontal position at sides, and repeat exercise, then high over head. 16 counts in each direction.

West Point breathing.

6. Raise left arm forward upward and place left heel forward-1. Change right arm up and right heel forward-2. In hopping rhythm, 16 counts.

Jump feet apart and bend arms to thrust position. Bend forward and swing arms between legs-1. Raise trunk, arms to thrust-2. Twist trunk to right and stretch arms sideward-3. Trunk forward, arms to thrust-4. Continue in rhythm, 16 counts. Same to left, 16 counts.

West Point breathing.

7. Hands on hips. Jump feet apart-1. Bend trunk forward downward-2. Raise trunk-3. Feet together-4. Continue in quick time, 16 counts.

Mimetic exercise. Cowboys Throwing Lasso, p. 61.

West Point breathing.

8. Hands on neck. Raise right knee and swing arms sideward downward to clap hands beneath knee-1. Hands to neck and foot replace-2. Continue in quick time, 8 counts. Raise left knee, 8 counts.

Hopping exercise. Hands on hips. Hop in place on both feet, 16 counts. Jump feet apart and together alternately, 16 counts.

West Point breathing.

9. Hands on neck. Raise right foot backward, bending at knee, and swing right arm down to touch heel-1. Replace foot and hands-2. Same left 3-4. Continue in quick rhythm, 16 counts.

Mimetic exercise. Hoisting Sail, p. 63.

West Point breathing.

10. Jump feet apart and place hands on shoulders-1. Bend trunk forward keeping knees straight and stretch arms forward to touch floor as far in front as possible-2. (Hold this count) Return to one and continue in rhythm 16 counts. Come to position with a jump on 16.

Rhythmic step. Mazurka balance, p. 71.

West Point breathing.

11. Balance and stretch. Raise arms sideward and place right foot forward-1. Raise arms upward, rise on toes-2. Return to one and position. 8 counts. Left, 8 counts. Mimetic exercise. Snowballing, p. 62. West Point breathing.
12. Rise on toes and raise arms sideward upward-1. Return-2. Repeat 16 counts. Vaulting over seats, see lesson 5, p. 151. West Point breathing.
13. Mimetic exercise. Bell Ringing, p. 63. Rhythmic step. Bleking step, p. 72. West Point breathing.
14. Mimetic exercise. Ferry-boat, p. 61. Mimetic exercise. Jack in the Box, p. 61. West Point breathing.
15. Mimetic exercise. Teamsters Warming Up, p. 64. Mimetic exercise. Bicycle, p. 61. West Point breathing.

Note: To construct new drills use mimetic exercises, p. 61; rhythmic steps, p. 70; stunts, appendix I, p. 328; and gymnastic lessons.

### Mimetic Play Grade III

#### LUMBERING

1. Wind blowing through the trees. Breathing exercise.
2. Running into the forest. One row at a time around the room and back to place.
3. Chopping trees. **One** — right foot forward and swing arms over left shoulder as if grasping axe. **Two** — arms downward fling, trunk forward bend, as if chopping close to ground. Continue by count or in rhythm. Class ——— **Halt!** Repeat with left foot forward and arms raised over right shoulder.
4. Sawing with cross-cut saw. **One** — right foot forward, arms stretched forward, hands touching. **Two** — throw weight on back foot, bend elbows bringing fists close to chest. Continue by count or in rhythm. Class ——— **Halt!**
5. Rolling logs. **One** — crouching position. Swing both arms forward as if pushing log. **Two** — return to standing position. **Three** — hands on hips, push right foot forward as if pushing log. **Four** — return to standing position. Repeat, swinging left leg forward on count 3. Continue by count or in rhythm. Class ——— **Halt!**

6. Rafting down the river. Facing left. Left foot on chair, right knee on desk to imitate a raft. **One** — arms raised high, hands touching, as if raising pole out of water. **Two** — arms swung to the left as if pushing with pole. Continue with counts or in rhythm. Repeat, reversing position to opposite side.
7. Rushing water. Breathing exercise.

## FISHING

1. Row out to large boat. Sit on desks, toes under edge of chairs. (See "Pilgrim Fathers," Grade 2, p. 122.)
2. Hoisting sail. Standing position. **One** — right arm raised high over head, head thrown back. **Two** — stooping position, right arm lowered. **Three** — same as "one" raising left arm. **Four** — same as "two," bringing left arm down. Continue by count or in rhythm. Class ——— **Halt!**
3. Pulling up the net. **One** — left arm bent, with hand to shoulder, trunk forward bend, right arm thrust down as if grasping net. **Two** — standing position, both arms bent, hands shoulder high. **Three** — same as "one" in reverse order. **Four** — same as "two." Continue in count or in rhythm. Class ——— **Halt!**
4. Packing in barrels. **One** — stooping to gather fish. **Two** — stand, arms bent as if holding fish. **Three** — trunk bending forward, arms thrust downward as if reaching bottom of barrel. **Four** — return to standing position. Continue by count or in rhythm. Class ——— **Halt!**
5. Unloading at the dock. (See "Rolling logs" in Lumbering p. 144.)

## PILGRIMS HARVESTING FOR FIRST THANKSGIVING

1. Cradling grain. **One** — left foot forward, both arms swung back to the right, trunk twisting. **Two** — both arms swung forward as if swinging scythe. Continue by count. Repeat in reverse order.
2. Threshing with flail. **One** — left foot forward, both hands raised high over left shoulder, fingers touching. **Two** — trunk bending forward, arms swung forward and downward. Continue by count. Repeat in reverse order.
3. The mill. This exercise requires two actions and should therefore be done by alternate rows. Rows 1, 3, 5, 7:— **One** — left forward, stooping to get shovel full of grain. **Two** — trunk erect, left hand crossing over right as if emptying grain into hopper. Continue by count. Rows 2, 4, 6, 8:— **One** — feet apart, arms stretched forward, fingers clasped. **Two** — make large circle as if turning mill. Reverse the order.



4. Cutting corn. Stooping position, left foot forward. **One** — left hand raised high, right arm sideward flung shoulder high as if grasping sickle. **Two** — right arm swung forward as if cutting corn. **Three** — left foot stepped forward, still in stooping position. **Four** — right foot closed to left. Repeat four times. About face and repeat four times in reverse order back to place.
5. Gathering pumpkins. **One** — trunk forward bend, right arm swings down as if cutting stem of pumpkin. **Two** — trunk as in "one." Both arms stretched downward as if grasping pumpkin. **Three** — trunk erect, arms forward raised, holding pumpkin. **Four** — arms pushed upward, standing on toes, as if throwing into cart.
6. Running to invite the Indians. One row at time about the room and back to place. Running in place — **Begin!** Around the room and back to place, Row one — **Go!** Row two — **Go!** Class — **Halt!**

#### CHRISTMAS TREE FOR THE KINDERGARTEN

1. Running to the woods. (See "Running to invite Indians" in Pilgrim story, above.)
2. Chopping down tree. (See exercise "Lumbering" p. 144.)
3. Tying rope on tree. Stooping position. **One** — fingers touching in front, make small circle as if wrapping rope around tree. **Two** — same as "one." **Three** — same as "one." **Four** — pull hands apart as tying knot.
4. Dragging tree. Both hands on right shoulder. High stepping as if pulling heavy load. Alternate rows face the back of the room. Two rows around one row of desks and back to place. **One** — right foot step. **Two** — left foot step.
5. Sawing boards to put on bottom of tree.  
**One** — left foot forward place, trunk forward bend, both arms forward stretch, fingers touching.  
**Two** — bend elbows and bring hands close to chest. Continue to counts.
6. Hammer boards onto tree. Stooping position. **One** — strike with hammer. **Two** — same as "one." Continue to counts.
7. Standing the tree in place.  
**One** — rising a few inches from stooping position, right arms raised over head. **Two** — rising a few inches more, left hand raised over head. Continue until hands are both stretched upward. Standing on toes.
8. Trimming the tree. **One** — stoop to take trimming from box. **Two** — hang trimming on tree. Hang in different places so as to give upward, right and left stretching.
9. Skipping or running out of kindergarten. See "one."

## MINING COAL

1. Going down into the mine in the elevator. Hands on hips. Counts "one to seven." Slowly bend knees to stooping position with knees apart and back erect. On count "eight" return to standing position. Continue by counts. Class ——— **Halt!**
2. Boring to dynamite. **One** — both hands clasped in front, making a large circle in front. **Two** — same as "one." Continue by counts. Class ——— **Halt!**
3. Digging. **One** ——— left foot forward with both arms raised over right shoulder, as if swinging pickax. **Two** — trunk forward bend, arms forward and downward as if striking rocks. Repeat in reverse order. Continue by counts. Class ——— **Halt!**
4. Shoveling the ore into the car. **One** — left foot forward, trunk bent forward, arms extended downward hands touching as if grasping a shovel. **Two** — trunk erect, arms swung over right shoulder. Continue by counts. Repeat in reverse order.
5. Mules pulling car to elevator. Alternate rows face back of room. Hands on hips. Two rows move around one row of desks with high stepping. **Begin! Stop!** If some reach their places before others let them continue to step in place until the word "Stop."
6. Freight train carrying ore away. Alternate rows facing back of room as in "five." Each row represents a train of cars by placing hands on the shoulders of the one in front. Leader has hands on hips. Two rows move slowly around one row of desks with tiny steps — **Go! Stop!**
7. Train stopping on siding. Breathing exercise. Say, "Choo" on exhalation.

## MAKING OF SILK

1. The moth. **One** — standing on toes, arms raised over head. **Two** — knees bend, arms lowered to sides.
2. The worm. Two rows move around one row of desks. Hands and feet on the floor. Alternate rows face back of room. One, two, three, four, move hands forward on each count. Five, six, seven, eight, move feet forward on each count. This gives the stretching and humping of the worm.
3. Spinning the cocoon. Head rolling.
4. Gathering cocoons. Left arm circling to represent basket. **One** — right arm lifted high as if picking, head thrown back. **Two** — right hand placed in basket (left arm), head bent to look in. Continue by counts. Repeat in reverse order.

5. Climbing to get mulberry leaves. **One** — right arm and right leg raised. **Two** — left arm and left leg raised. Continue by counts.
6. Reeling the silk. Both hands clasped in front, make a large circle in front ——— **Begin! Stop!**

## GYMNASTIC LESSONS    Grade III

### LESSON 1

Mark time ——— **March!**    Class ——— **Halt!**

Try for class rhythm and uniform starting and halting. For early lessons count aloud or allow class to clap hands. Avoid accented left step except when ordered.

#### **At Ease! Attention!**

Explain and demonstrate the correct standing position and the meaning of attention. Repeat several times.

Hands on hips ——— **Place! Position!**

Hands on neck ——— **Place! Position!**

Repeat several times. Aim for improvement of execution. Hold positions to make corrections. Avoid exaggerated posture. Use correction cues p. 58.

Hands on hips ——— **Place!** Trunk forward ——— **Bend!** Trunk ——— **Raise!** **Bend!** Explain and demonstrate correct position of trunk. Repeat and hold position to correct posture. **Position!**

Mimetic exercise. **Shaking Fruit from Trees,** p. 63.

Stimulate a play spirit. Stretch arms in all directions and combine with heel raising.

Hands on hips ——— **Place!** Hopping on toes ——— **Begin!** 16 counts. **Halt! Position!**

West Point breathing. Keeping arms at sides, turn hands outward with deep breathing ——— **One!** Return ——— **Two!** Raise chest and head. Repeat five times. Figure 27.



Figure 27.



## LESSON 2

Review serpentine marching. Face odd rows toward back of room.

On the command "Forward———**March!**" the first row marches across the front of the room, the second row marches into the first aisle from the rear, the third row into the second aisle from the front, and so on, all following the first row of pupils, and all moving at once. The marching may continue around the room or the leader may turn into the last aisle from the rear and continue the serpentine movement.

Change from ordinary marching to marching on toes by command. On toes———**March!** To resume ordinary marching, Forward———**March!** Repeat several times.

Class———**Halt!** Use several times and try for class uniformity. Emphasize the "One, Two" following the command by counting accented steps or hand clapping.

Review hand placing on hips and on neck, in response to command and in rhythm for 16 counts.

Hands on hips———**Place!** Head backward———**Bend!** p. 29.  
**Raise!** Repeat several times and use correction cues, p. 58.  
**Position!**

Hands on neck———**Place!** Heels———**Raise!**  
Hold balance, elbows back and chin in. Heels———**Lower!**  
Repeat to count, **One, Two!** etc. several times. **Position!**

Mimetic exercise. **Chopping Wood**, p. 63.

Rhythmic Step. Step left foot to the side———**One!** Touch right toe slightly across and in front of left———**Two!**  
Rise on toes———**Three!** Step to right———**One!** Touch left toe slightly across and in front of right———**Two!**  
Rise on toes———**Three!** Continue in rhythm 18 counts.

West Point breathing.

## LESSON 3

Marching around one row of seats. Odd rows face back of room.

Two contiguous rows march around one row of desks.

Mark time———**March!** Class———**Halt!** Forward———  
**March!** Class———**Halt!**

March forward 8 counts, mark time 8 counts and repeat.

Review, **At Ease!** **Attention!**

Hands on hips———**Place!** Head to the left———**Bend!**  
**Raise!** To the right———**Bend!** **Raise!** Continue to count, **One! Two!** etc. for 16 counts.

Arms forward———**Bend!** Arms sideward———**Fling!** Arms  
———**Bend!** **Fling!** Repeat several times, **One! Two!** etc.  
Hold positions for corrections. Emphasize the "Fling" but correct forward tilting of head.

Hands on hips ——— **Place!** Right leg forward ——— **Raise!**  
**Lower!** Demonstrate and make corrections. Repeat in  
 rhythm ——— **Begin!** 16 counts. Class ——— **Halt!** Same  
 left.

Hands on neck ——— **Place!** Trunk to right ——— **Bend!** Trunk  
 ——— **Raise!** To the left ——— **Bend!** **Raise!** Demon-  
 strate movement and make corrections. Repeat in rhythm to  
 count ——— **Begin!** 16 counts. **Halt! Position!**

Mimetic exercise. **Jumping Jack**, p. 61.

West Point breathing.

#### LESSON 4

Serpentine marching. Marching forward with hands on neck.  
 On toes ——— **March!** Forward ——— **March!** Hands on  
 hips ——— **Place!** Hands ——— **Down!** Skip to places  
 ——— **Go!** Emphasize correct posture. Walk like soldiers.  
 Stretch up tall.

Hands on hips ——— **Place!** Head to left ——— **Twist!** For-  
 ward ——— **Twist!** Continue to count, **One! Two!** 16 counts.  
**Position!**

Hands on neck ——— **Place!** Head backward ——— **Bend!** Head  
 ——— **Raise!** Repeat to command eight times. **Position!**

Hands on hips ——— **Place!** Left foot forward ——— **Place!**  
**Replace!** Same right. Sideward placing. Repeat several  
 times and vary length of pause.

Arms sideward ——— **Raise! Lower!**

Repeat to count and hold position to correct posture. Con-  
 tinue in rhythm 8 counts. Do not allow hands to slap thighs.

Mimetic exercise. **Raising the Flag**, p. 63.

Rhythmic step. Hands on hips.

Slide left foot forward ——— **One!**

Close right to behind left heel ——— **Two!**

Rise on toes ——— **Three!** Right foot forward ——— **Four!**

Close left ——— **Five!** Rise on toes ——— **Six!**

Start backward with left and do the same steps reversed.  
 Repeat.

Raise arms sideward, palms up and breathe deeply ——— **One!**  
 Lower arms and exhale ——— **Two!** Repeat 5 times.

#### LESSON 5

Marching around one row of desks.

March forward with hands on hips, 8 counts; hands on neck,  
 8 counts; arms sideward, 8 counts; and repeat. Forward  
 ——— **March!** Class ——— **Halt!**

Arms upward ——— **Bend! Position!**

Demonstrate and explain as a postural exercise.

Repeat in response to count, **One! Two!** etc.

Arms forward ——— **Bend!** Hands on neck ——— **Place!**

Forward ——— **Bend!** Continue the alternation in response to count, **One! Two!** etc. Hold positions for corrections.

Vary the length of pause to secure alertness.

Hands on hips ——— **Place!** Right knee upward ——— **Bend!**

**Lower!** Continue in rhythm ——— **Begin!** 8 counts. Same left, 8 counts.

Vaulting seats. Keeping the chest up and head erect bend forward at the hips and place hands on desks with arms straight. Bend the knees ——— **One!** Jump high over the seat, alighting on the toes with the knees bent, and immediately take a good standing position ——— **Two!** On the command "**Turn**" turn in the opposite direction and repeat the exercise. Repeat 4 times.

Hopping exercise. Hands on hips. Striding forward and backward while hopping continuously. On "**One**" spring up and place right foot forward and left backward, on "**Two**" change position of feet and continue in fast time.

West Point breathing.

#### LESSON 6

One step forward ——— **March!** Step left foot forward ——— **One!** Step right to close with left ——— **Two!** Explain and demonstrate. Repeat several times until the class rhythm is improved.

One step backward ——— **March!** Start with the left foot. Alternate with the forward step.

Hands on hips ——— **Place!** On neck ——— **Place!** On hips ——— **Place!** Continue the alternation in response to count, **One! Two!** etc. Vary the length of pause. Hold positions to make corrections.

Arms upward ——— **Bend!** Arms sideward ——— **Stretch!** **Bend!** Repeat ——— **One! Two!** Emphasize correct positions. **Position!**

Hands on hips ——— **Place!** Trunk to left ——— **Twist!** Forward ——— **Twist!** To right ——— **Twist!** Forward ——— **Twist!** Continue in response to counts.

Hands on hips ——— **Place!** Knees ——— **Bend!** (Half-bend) **Stretch!** Continue in rhythm ——— **Begin!** 16 counts. Head and trunk should be held erect and heels on floor.

Mimetic exercise. **Sawing Wood**, p. 63.

Mimetic exercise. **Jack in the Box**, p. 61.

West Point breathing.



## LESSON 7

Two steps forward ——— **March!** 3 counts.

Walk through the steps first to count.

Repeat to command and work for class rhythm.

Two steps backward ——— **March!**

Review the one step forward and backward and alternate with the above.

Hands on neck ——— **Place!** Head and chest raising ——— **One! Two!** etc. for eight counts. **Position!**

Hands on hips ——— **Place!** Review foot placings forward and sideward. Right foot backward ——— **Place! Replace!** Same left.

Arms sideward palms up ——— **Raise!** Arms ——— **Lower!**

Repeat several times. Arms should be shoulder high. Do not allow slapping against thighs on the return. Watch for and correct exaggeration of spinal curves and tilting of head.

Hands on hips ——— **Place!** Trunk circling ——— **Begin!** (See p. 29.) Starting left, 8 counts. Starting right, 8 counts.

Mimetic exercise. **Riding Bicycle**, p. 61.

Hands on neck (riding without hands).

Follow the leader. Class follow an appointed leader around the room, repeat his actions, such as hand clapping, skipping, vaulting seats, etc. Return to places on command. In order to secure sufficient vigorous exercise the teacher should suggest things for the leader to do.

West Point breathing.

## LESSON 8

Three steps forward ——— **March!** 4 counts.

Three steps backward ——— **March!**

Review one and two, steps forward and backward.

Hands on head ——— **Place!**

Raise chest and press head upward against hands ——— **One!**

Relax ——— **Two!** Continue for eight counts! **Position!**

Arms upward ——— **Bend!** Keeping the fingers at shoulders, describe circles with elbows starting forward, upward, backward, and downward to position ——— **Begin!** Count four slowly to each circle. Repeat several times. Watch posture and halt class if necessary.

Hands on hips ——— **Place!** Right foot sideward ——— **Place!**

Heels ——— **Raise! Lower!**

Heel raising in rhythm ——— **Begin!** 16 counts.

**Halt!** Foot ——— **Replace! Position!**

Mimetic exercise. **Weather Vane**, p. 61.

Mimetic exercise. **Locomotive**, p. 64.

Hopping exercise. Hands on hips ——— **Place!**

Hop in place and jump feet apart and together on alternate counts in fast time. **Begin!** 16 counts. **Halt! Position!**

Raise arms sideward, palms up and breathe deeply ——— **One!**  
Lower arms and exhale ——— **Two!** Repeat five times.

#### LESSON 9

Four steps forward ——— **March!** 5 counts.

Four steps backward ——— **March!** 5 counts.

Review previous lessons. Try for accurate response to commands and class rhythm.

Hands on shoulders ——— **Place!**

Chest raising and head backward bending ——— **One! Two!**  
Continue in response to count. Hold positions to make corrections. Avoid hollow back and protruding abdomen. Draw hips back and flatten abdomen.

Hands on neck and right foot sideward ——— **Place!**

Hands lower and foot ——— **Replace!**

Repeat ——— **One! Two!** etc. 16 counts.

Hands on hips ——— **Place!** Right foot backward ——— **Place!**

Bending right knee to floor in rhythm ——— **Begin!**

8 counts. **Halt!** Foot ——— **Replace!** Left foot backward ——— **Place!** Left knee bending ——— **Begin!** 8 counts.

**Halt! Position!** The head and trunk should be erect during the exercise.

Arms to thrust ——— **Bend!** Bend trunk forward downward and touch floor ——— **Begin!** 16 counts. **Halt!**

Mimetic exercise. **Baseball Play**, p. 62.

West Point breathing.

#### LESSON 10

Right ——— **Face!** Left ——— **Face!** p. 21.

Explain and demonstrate. Take each count separately and slowly. Repeat several times, always working for improvement of class rhythm.

Hands on hips ——— **Place!**

Left hand on neck ——— **Place! Change!**

Repeat the changing of hands several times to command. Vary the length of pause to secure alertness. Correct posture.

Arms to thrust ——— **Bend!**

Arms sideward, palms up ——— **Stretch! Bend!**

Continue ——— **One! Two!** etc.

Hold positions for corrections. Emphasize the return to thrust position.

Hands on hips and feet apart ——— **Jump!**

To position ——— **Jump!** Repeat ——— **One! Two!** etc.

Face toward seats. Place one hand on desk and one on back of seat ——— **One!** Jump into seat ——— **Two!** Sit on desk facing back of room ——— **Three!**

Place toes under front edge of seat. Hands on hips ——— **Place!** Keeping the back flat and head erect, incline the trunk slightly backward ——— **One!** Raise ——— **Two!** Repeat several times. To the floor ——— **Jump!**

Mimetic exercise. **Scooping Sand**, p. 64.

Running in place ——— **Begin!**

Hands on hips, run lightly on toes, 16 counts.

Breathing exercise. Steam Engine.

Bend the elbows far back at the sides with the hands closed and the forearms horizontal and take a deep breath. Extend the arms forward and exhale on the sound of "ch." Repeat five times.

### **Rhythmic Steps Grade III**

These steps are suitable for both boys and girls at this age. A few minutes should be devoted each week to the teaching of rhythmic steps and once learned they provide excellent material for relief drills in addition to the rhythmical training.

See "Singing Games, Folk Dances, and Rhythmic Steps" p. 69.

For description of the exercises see "Rhythmic Steps" p. 70.

For continuous forward or backward movement, have alternate rows about face and then two contiguous rows, one odd and one even, can pass around the row of seats between them.

For sideward movement use the above formation or form the class in a large circle around the room.

Note: The hands are placed on hips in all of the following exercises unless otherwise indicated. Watching the feet should not be allowed. Emphasize heads up.

Tapping or touch-step. Right foot forward-1, tap the floor lightly with the toe in the same place-2 to 7. Feet together-8. Same with left foot.

Touch-step sideward. Tapping as above.

Touch-step with arm raising sideward.

Touch-step with arms forming circle overhead, tips of fingers touching.

Touch-step sideward with opposite arm forming a half circle or drooping over head.

Rise on toes and form a circle with arms overhead-1. Position-2. Gliding.

Skipping.

Glide sideward to left 8 counts; to right 8 counts.

Glide left forward 8 counts; change step forward 8 counts; repeat around desks.



Hop four times on the left, then four times on the right foot 1-8. Eight marching steps in place 9-16. Repeat. Eight skipping steps forward 1-8. Eight marching steps forward 9-16. Repeat. Variation: With hand clapping on every step, every other step, etc.

Change from marching to skip steps on command.

Glide-step left forward 1-8; right forward 9-16. Repeat.

Change from gliding to marching on command.

Closing-step.

Change-step.

Note: For more advanced work the teacher may select suitable steps for this grade from the list of "Rhythmic Steps" on p. 70.

### Folk Dances Grade III

#### BLEKING DANCE\*

Victor 17085

Formation: Couples, single circle, partners facing and clasping each other's hands.

Measure 1. Jump, placing right heel forward, right arm forward at height of shoulder, left elbow drawn back. Repeat with left heel and left arm forward and right elbow back.

Measure 2. Continue three times — right, left, right — in quick time, touching heel to floor.

Measures 3-8. Repeat step three times.

Measures 9-16. Beginning with inside foot, take one hop-waltz in place (one measure) and one hop-waltz turning right half way

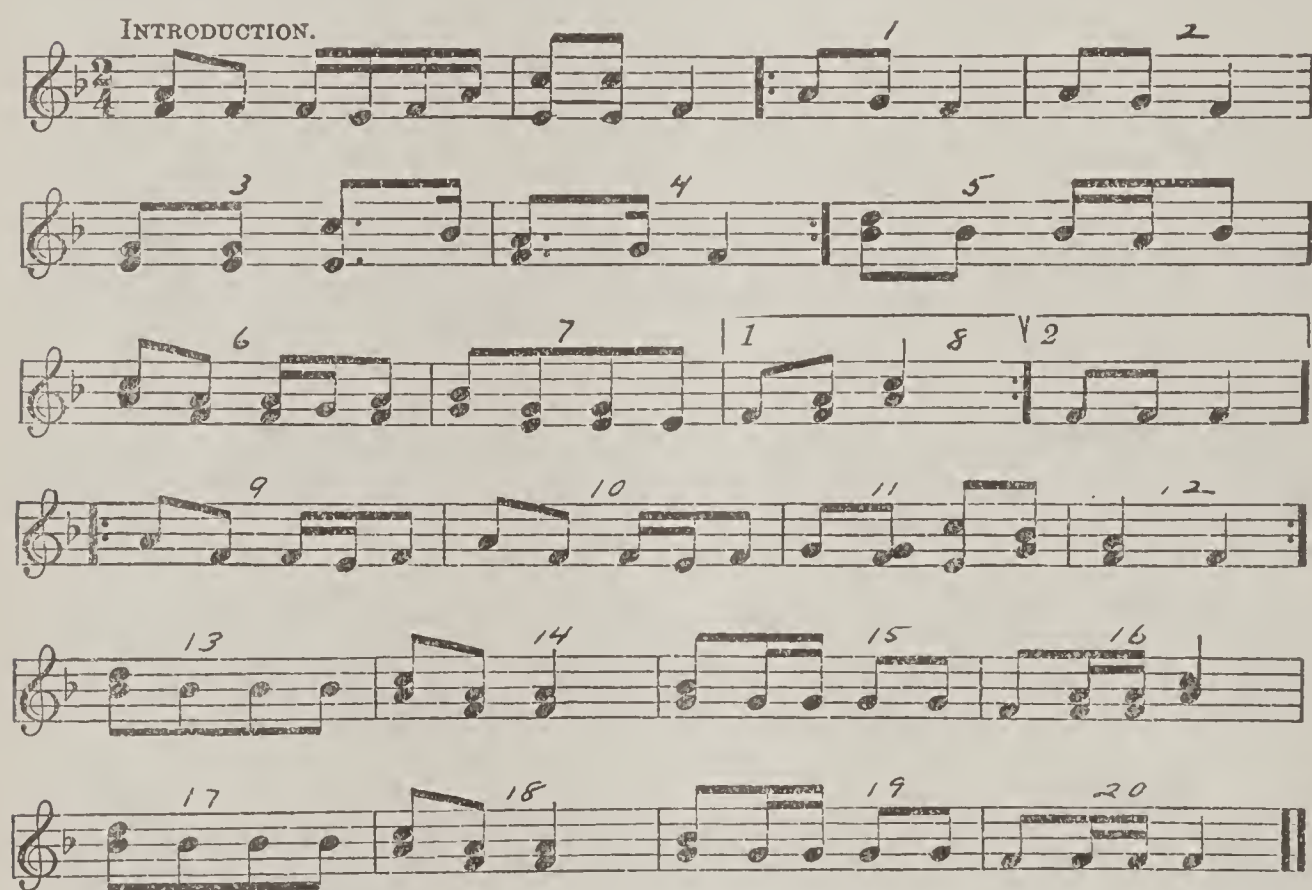
\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

around (one measure). This step is done by taking two little hops on one foot and then two little hops on the other foot, the body relaxing to the side. The arm positions are similar to that for the waltz, except that the extended arms are moved vigorously up and down, corresponding to the movement of the hop waltz. Repeat (two measures).

Smaller children may simply grasp hands, outside hands on hips and dance forward with a step hop, beginning with inside foot.

### HOP, MOTHER ANNIKA\*

Victor 31173  
Columbia A 3053



Formation: Double circle. Partners face forward. Join inside hands, outside hands on hips.

Introduction. Bow to partners and take hands facing front. Measures 1-4. Walk around circle sixteen brisk steps. Begin with outside foot. Swing the arms.

Measures 5-8. Skip sixteen steps. Swing the arms. Finish facing partners.

Measures 9-12. Stamp forward right. Clap partner's right hand. Clap own hands. Repeat left. Repeat step three times. Finish facing forward.

Measures 13-20. Polka around circle turning toward and away from partner.

Repeat from beginning, changing partners. On introduction inside partner move forward; all bow to new partner.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## MAY POLE DANCE (Simple version)

Music: Same as for "May Pole Dance" p. 200.

Formation: Single circle.

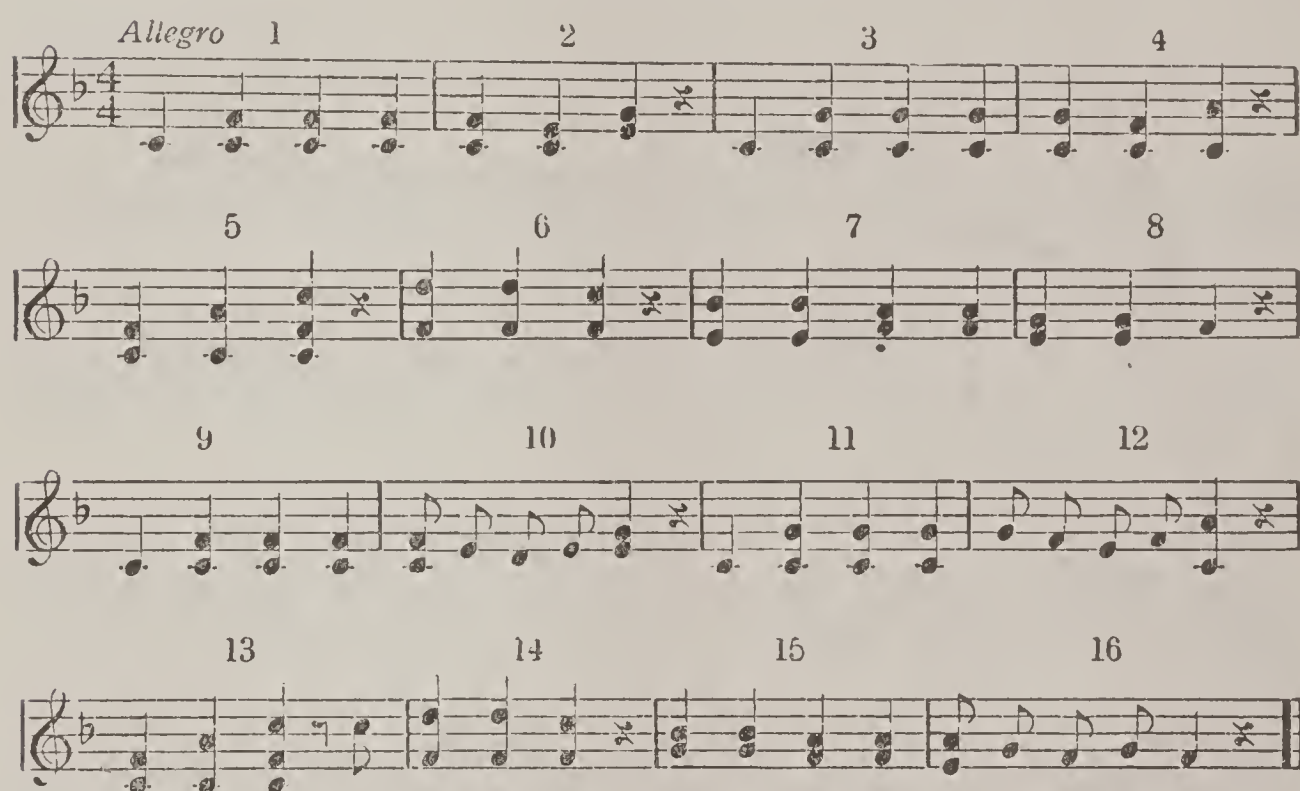
Dance in circle around May Pole using simple running or skipping steps.

Join hands and dance forward and backward (taking ribbons if desired).

Weave by partners circling in opposite direction around the pole and passing alternately inside and outside of each other.

Additional figures may be added at the discretion of the teacher.

## BROOM DANCE\*



Formation: In two rows, partners facing, with the boys in one row and the girls in the other. An odd boy stands between the two rows with a broom in his hand.

One, two, three, four, five, six, seven;

Where has my fair play mate gone?

In Berlin, in Stet-tin

Where the pretty maidens live.

Tra la la la, la la la la la; tra la la la, la la la la

Tra la la, la la la la, la la la la, la la la la la.

I. Measures 1-2. The pupils in each row take hold of hands, walk toward the center with three steps, and bring the heels together.

\* From Clark's "Physical Training for Elementary Schools" copyright 1917 by Benjamin H. Sanborn and Company, Chicago.



Measures 3-4. Retire with three walking steps and bring the heels together.

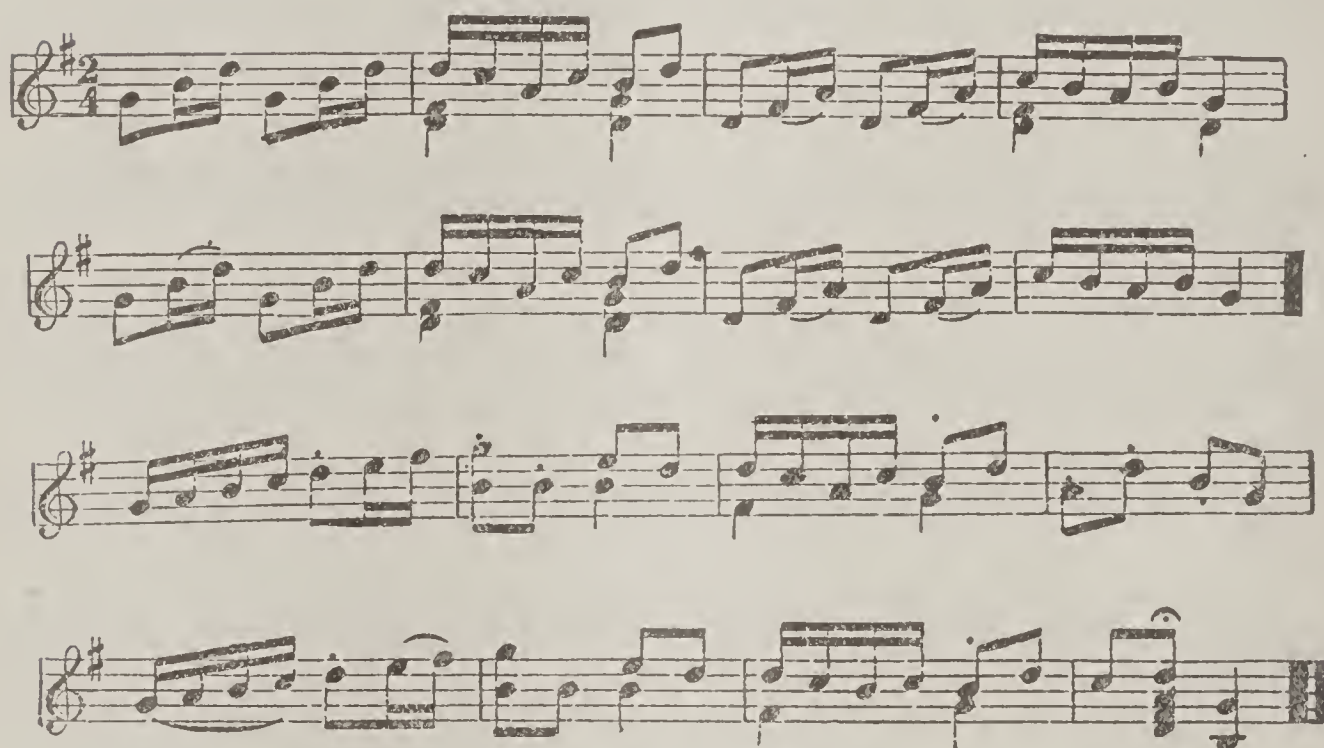
Measures 5-8. Repeat, walking forward and backward; while the boy between the lines walks up and down between the lines searching for his partner.

II. Measures 9-16. The boys go forward, including the broomman, and seek partners. They join hands at shoulder height, and proceed around the room with a slow polka step, (see p. 71). The boy who has not a partner takes the broom.

Singing should accompany the music.

# TANTOLI\*

Victor 17159  
Columbia A 3054



Formation: Double circle. Partners face forward. Join inside hands, outside hands on hips.

Measures 1-8. Heel and toe polka, stamping on polka step. Begin with outside foot.

Measures 9-15. With hands on partner's shoulders, hop waltz (step-hop) turning right.

Measure 16. Stamp three times.

Repeat from beginning.

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\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

### Schoolroom Games Grade III

Games continued from lower grades

Automobile Race p. 135.

Aisle Pass p. 135.

#### UMBRELLA BALL

Formation: Standing in rows of equal number.

An open umbrella is placed on the floor in front of each row playing. Leader of each row toes a line drawn fifteen feet from umbrella. Each player has a ball, clothes pin, or bean bag. At a signal from the teacher the leaders try to toss their ball into the umbrella, they then sit down and the second player tosses and so on till the last player has tossed. The team getting the most balls in the umbrella wins. Each team playing should have a captain to see that each player toes the line.

Suggestions: This game develops accuracy and can be varied by requiring left hand tosses.

#### SLAP JACK

Children in seats. One person is "it," who slaps someone on the back. That one jumps up, running around outside of room in opposite direction. The one arriving at that vacant seat first keeps it, and the other one is "it."

#### FLYING DUTCHMAN

Formation: Sitting on desks facing back of room.

One who is chosen to be "it" stands facing players with a book in his hand. At a signal from the teacher, "it" hands the book to a player, the class then count aloud as the book is passed to the first five players. At the word "five" the one "it" chases the book. The book may be passed up and down or across the room. If the chaser catches the book the last one catching it is "it." Anyone dropping the book is "it."

Suggestions: Emphasize the fact that clever players are not caught, as children like to be "it" and may be caught purposely.

#### STATUES

Formation: One line.

The players toe a line and face the goal which is some object such as a wall or a line marked on the floor. One player is chosen to be "it" and stands in front of the goal a cane in hand. He turns his back to the players and says — "Three times three are nine. All who move are mine." He then begins tapping the cane but may stop suddenly and turn around. While he is tapping the players may move toward the goal, but when he stops tapping they must stop. If "it" sees any player moving when he turns he sends that player back to the starting point. Then "it" turns his back and the game is continued. The first child to reach the goal becomes "it" and the game is started anew.

Suggestions: If played in the schoolroom only a small group can play at a time, one child to an aisle. It is, therefore, advisable to choose a new team each time the game is renewed. This game should not be played in cold weather as there is not enough action in it.

#### HIGH BRIDGE

Formation: Circle.

The players join hands in a circle. One player who is "it" remains outside. He runs around the circle and tags a player on the back who chases the first runner. When the first runner has made a complete trip around the circle and returns to the place left by the second runner the players call "High Bridge" and raise their clasped hands high. Then the game continues as in "Cat and Rat" (see p. 118). When the one who is "it" is caught, the chaser becomes "it" and the game continues. If the game is played in the schoolroom the circle stands close to the desks till "High Bridge" and then move back close to the wall. The players may run up and down aisles but not vault seats.

#### OBSTACLE RELAY

Formation: Pupils sitting at desks, alternate rows running.

Open three books and stand them on end four feet apart, in the aisle at the left of the row running. The teacher then commands:—"Row two, four, six, eight raise hands." These rows will run first. "Hands down! Sit Erect! Go!" At the word "go" the first player in each row running, leaves his seat at the right, runs completely around the row of desks in which he sits and returns to his seat again at the same side from which he left. The next child then runs, doing the same thing. As each player returns to his seat he should sit on his desk with his feet under his chair. This does away with the danger of excited players having their feet in the aisle where runners may trip over them. There is little danger of the players who have not yet run placing their feet in the aisle as they hold the position of "Sit Erect" till they run. If any runner upsets a book, he must stop and set it up. When the last runner is sitting on his desk, he raises both hands and says, "We won." Each row should finish the race even after the winning row has been declared. After the even rows have raced, let the odd rows run.

Suggestions: It is often a temptation for the last runner to enter his seat at the side from which he did not leave. Caution the players about this. Also caution the players not to say "We win" after another row has said it. Young children seem to err in this frequently. The race may be made longer by running it twice, before declaring the winner. This may be done by the leader running a second time when the last runner raises his hands, allowing the players to leave and return to their desks instead of leaving their chairs as they do when first running. It increases



the enthusiasm if the winning row of the odds and evens be allowed to race. If these two rows are adjacent it will be necessary for one of these rows to change places with another row in order that the players may run in separate aisles.

#### STOOP AND STRETCH RELAY

Formation: Standing by desks. Equal number in each row.

Alternate rows play at one time. Rows not playing remain seated. A chalk line is drawn across the front of the room. The leader of each row toes that line, holding a bean bag in both hands shoulder high. At the word "go" from the teacher the leader holds the bean bag over his head and drops it back of him. The next child stoops, pick it up, raises his hands over his head and drops it back of him, and so on down the line to the last player who runs front by the empty aisle to the right of players, toes the line and continues the game. Each time the last player runs forward the players move back one desk. When the first leader returns to the line the race is ended. The players of the row finishing raise both hands and say "We win."

Suggestions: Clothes pins may be used instead of bean bags. Each player must move back to another desk or the line will be too crowded. A child not running should watch each row to see that there are no errors.

#### BY THE NUMBERS CHANGE\*

The pupils form a circle and are numbered consecutively. One person is "it" and stands in the center. Another on the outside of the circle says "By the numbers, change, one and six." The person in the center tries to get into one of the places left vacant when they are changing places. If he succeeds in getting one of these places the one left out becomes "it."

#### CHANGING SEATS

All the players are seated. The leader gives commands, such as, "change right," "change left," "change front," "change rear," all players moving in the direction of the command. The players who are forced into the aisles, next to the side or rear walls or the front of the room, run to the vacant seats at the opposite side, rear or front of the room.

*Variations.* 1. Pupils skip or hop to the seats. 2. Run around several Indian clubs, or jump a low hurdle in running to the seats.

#### BAG PILE

Players stand between rows of seats. Put 10-15 bean bags on front desk of each row. At a signal the first player takes the bags one by one and passes them down the line. The last player places

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

the first bag in a circle on the floor. The first row to get its bags in the circle wins. The player who stacked the bags then brings them to the front and becomes first player for the next time. When each player has had a turn at stacking the bags, see which row has won the most times. Clothes pins may be used instead of bags.

#### HUCKLE, BUCKLE, BEAN STALK

Formation: Heads bowed on desks.

Thimble (or piece of chalk) hidden where it can be seen without having to move anything. When object is hidden the teacher says "Huckle, Buckle, Bean Stalk." Players then begin to hunt. Player spying it moves to another part of the room, as though still looking; finally he sits, saying, "Huckle, Buckle, Bean Stalk." Game continues until everyone is seated, if time permits.

*Variation.* After spying the thimble and moving near his seat, the knees may be bent three times before sitting, or take some arm movement, as raising forward, upward. Stretching to the side, etc., may be taken after the thimble has been discovered.

#### MOVING DAY RELAY

Formation: Sitting at desks. Equal number of players in each row.

Draw two circles six inches in diameter with rims touching in front of each row. In one of each pair of circles place a clothes pin, bean bag or other unbreakable object. The game is played like Obstacle Relay excepting that as each runner runs front he must stoop and move the object from one circle into the other. The first row whose last player is sitting on his desk raise their hands and say "We win."

Suggestions: If it is desired to make the game longer it may be done by having each player run twice before declaring the race ended. In doing this, the players sit on their desks when returning the first time and when the last player is on his desk the first player runs again sitting in his chair as he returns.

#### THANKSGIVING GAME

A leader stands in the front of the room. He tells the class to do different things (stand, sit, stoop, jump, etc.) but the class does not obey his command except when the command is preceded by the name of something found on the Thanksgiving table. That is, if he should say: "Turkey says stand" the class stands or "Pie says sit" then class sits. But should he say just "Sit" or "House says sit" then the class does not obey his command. Any member of the class who fails to act at the right time takes his seat. The game continues till the last pupil fails.

## SET UP RELAY

Formation: Pupils sitting in rows of equal numbers. Three books opened and stood on end in each aisle.

Explanation: Alternate rows run at one time. At the word "Go" the first player of each row contesting runs just as in Automobile Race (see p. 135) but he must jump over the books and if he upsets one he must pick it up before proceeding. When he reaches his own place he sits on his desk facing back of room. The second player starts and so on.

First row to finish says "We win."

**Outdoor Games Grade III**

Games continued from lower grades

Statues p. 159.

High Bridge p. 160. Day and Night p. 139.

## BLIND MAN'S BUFF WITH A WAND

Players form a circle. One pupil stands in the center with eyes closed and holding a wand. The others join hands and skip around him until he taps three times on the floor, when they stop. The one in the center, holding the wand behind him, points to some player in the circle, who, grasping the end of it, says, "Good morning, John" (or may answer three questions which the one in the center may ask). If the one in the center guesses correctly who is speaking, the two change places. (Voices may be disguised.)

## HOUND AND RABBIT\*

Formation: Circle in groups.

A considerable number of the players stand in groups of three with their hands on each other's shoulders, each group making a small circle which represents a hollow tree. In each tree is stationed a player who takes the part of a rabbit. There should be one more rabbit than the number of trees. One player is also chosen for hound. The hound chases the odd rabbit, who may take refuge in any tree, always running in and out under the arms of the players forming the tree. But no two rabbits may lodge in the same tree; so as soon as a hunted rabbit enters a tree, the rabbit already there must run for another shelter. Whenever the hound catches a rabbit, they change places, the hound becoming rabbit and the rabbit hound. Or the hound may at any time become a rabbit by finding shelter in an empty tree, whereupon the odd rabbit who is left without shelter must take the part of the hound.

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## GARDEN SCAMP\*

Formation: Circle.

The players form a circle and join hands. One player is chosen to be the scamp and stands inside the circle (the garden). A second player is secured for the gardener and stands outside the circle (garden wall).

The gardener says, "Who let you into my garden?" The scamp answers, "No one," and runs. The gardener tries to catch him. The scamp may perform all sorts of stunts such as rolling over on the ground, hopping on one foot, and the gardener must imitate every action. Should he fail to do so, the scamp chooses a new gardener and the first returns to the circle. If the gardener catches the scamp he returns to the circle, the scamp becomes gardener, and chooses a new scamp.

If played in the schoolroom, the circle should be as near the seats as possible so there will be room for the runners. The gardener may dodge up and down the aisles or leap over the desks, skip, or assume any position while running.

Suggestions: If played indoors where open windows make a draft, the circle should move to the left singing "Round We Go" p. 104, after each change of players.

## FRENCH BLIND MAN'S BUFF†

All the players are numbered, and one player is blindfolded. The others, standing some distance apart, form a ring about him. The one in the center calls out two of their numbers, and players having these numbers change places at once. While they are changing, the center player tries to catch one of them. If he succeeds, he takes the place of the player he has caught, and that player goes to the center and is blindfolded in his turn.

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\* From "Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn & Company, Chicago.

† From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright 1914 by World Book Company, Yonkers-On-Hudson, New York.

## Grade IV

1. Content
  - Gymnastics and marching
  - Active games
  - Athletics
  - Folk dances
2. Adaptation
  - Recreation
  - Promotion of growth by exercises of the large muscles
  - Stimulation of breathing and circulation
  - Rhythmical training
  - Improvement of posture
  - To secure promptness in response and accuracy in execution of combinations of simple exercises
  - Ethical training by means of supervised athletics
3. Suggestions for Teachers
  - Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.
  - Do not teach a new play or game until the previous one has been mastered.
  - Play out of doors whenever possible.
  - Open windows wide and keep the class active
  - Game formations see p. 66.
  - Introduction to gymnastic lesson is the same for all lessons, see p. 33.
  - Explanation of gymnastic exercises, p. 27; marching commands, p. 19.
  - Demonstrate exercise by commands, repeat in rhythm where indicated.
  - Commands that are indented are continuations of the marginal exercise.
  - Use correction cues, p. 58.
  - End every lesson with a breathing exercise.
  - Relief drills are not formal. Do not aim for accuracy or rhythm. The aim should be relaxation.
  - Use one gymnastic lesson for two weeks.

### Relief Drills Grade IV

Introduction: To open and close the lesson, see p. 33.

Leadership: See part II p. 44, and relief drills grade III p. 142.

Drills: Change drill every two weeks.

1. Rise on toes and raise arms sideward upward-1. Return-2.  
Repeat 16 counts.  
Mimetic exercise. Ferry-boat, p. 61.  
West Point breathing. Keeping arms at sides, turn hands outward with deep breathing-1. Hands returning-2.
2. Raise arms sideward upward-1. Bend trunk forward downward until fingers touch floor-2. Return-1. Repeat 16 counts.  
Mimetic exercise. Jumping Jack, p. 61.  
West Point breathing.
3. Arms at upward bend position. Stretch arms overhead and touch left toe forward-1. Bend arms, foot replace-2. Repeat 8 counts. Continue arms, touch right toe forward, 8 counts. Alternate left and right, 16 counts.  
Mimetic exercise. Scooping Sand, p. 64.  
West Point breathing.
4. Mimetic exercise. Shaking Fruit from Trees, p. 63.  
Hands on hips. Run in place, raising straight legs alternately forward.  
West Point breathing.
5. Mimetic exercise. Chopping Wood, p. 63.  
Mimetic exercise. Jack in Box, p. 61.  
West Point breathing.
6. Raise left arm forward upward and place left heel forward-1. Change, right arm up and right heel forward-2. In hopping rhythm, 16 counts.  
Mimetic exercise. Hoisting the Sail, p. 63.  
West Point breathing.
7. Arms at upward bend. Stretch arms upward and rise on toes-1. Return-2. 16 counts.  
Deep knee bending 10 times. Balance by placing a hand on desk at one side.  
West Point breathing.



8. Raise arms sideward upward-1. Lower arms, raise right knee upward and clap hands under the thigh-2. Repeat 16 counts. Left knee 16 counts.  
Hopping exercise. Hands on hips. Hop in place on both feet 16 counts. Jump feet apart and together alternately, 16 counts.  
West Point breathing.
9. Mimetic exercise. Cowboys Throwing Lasso, p. 61.  
Hands on hips. Hop twice on left foot raising right leg sideward; change feet quickly and hop twice on right foot with left leg raised to the side. 16 counts.  
West Point breathing.
10. Mimetic exercise. Windmill, p. 61.  
Running in place raising straight legs alternately backward. Swing arms vigorously by the sides. 16 counts.  
West Point breathing.
11. Mimetic exercise. Teamsters Warming Up, p. 64.  
Jump feet apart and place hands on neck. Trunk twisting right and left. 16 counts.  
West Point breathing.
12. Mimetic exercise. Climbing Ladder, p. 61.  
Right face in aisle. Raise arms sideward and jump feet apart. Trunk bending to right until fingers of right hand touch floor; bend to left, and repeat in rhythm.  
West Point breathing.
13. Mimetic exercise. Mowing with Scythe, p. 63.  
Right face in aisle. Hands on hips. Raise right leg sideward-1. Replace-2. Raise leg to left sideward-3. Replace-4. Continue in rhythm 16 counts.  
West Point breathing.
14. Mimetic exercise. Throwing Baseball, p. 62.  
Mimetic exercise. Bicycle, p. 61.  
West Point breathing.
15. Jump feet apart and arms at forward bend. Bend trunk to right and fling arms sideward-1. Return-2. Repeat in rhythm 16 counts. To left 16 counts.  
Running in place kicking heels backward as high as possible. 16 counts.  
West Point breathing.

Note: To construct new drills use mimetic exercises, p. 61; rhythmic steps, p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons    Grade IV

### LESSON 1

Review marching of grade III.

Mark time ——— **March!** Forward ——— **March! Halt!**

Explain and demonstrate starting with left foot and uniform halting to a one, two rhythm.

Try for class rhythm and soldierly posture.

Hands on hips ——— **Place! Position!**

Emphasize posture with chest and head raising.

Repeat in response to counts, **One! Two!** etc.

Foot placings p. 31. Hands on hips ——— **Place!**

Right (left) foot forward ——— **Place! Replace!**

Right (left) foot sideward ——— **Place! Replace!**

Arms upward ——— **Bend!** Arms sideward ——— **Stretch!** Arms

——— **Bend!** Downward ——— **Stretch!** Correct posture in each position and try for definite, accurate movements. Repeat in response to 4 counts with varying length of pause. 4 times.

Mimetic exercise. **Chopping Wood**, p. 63.

Try for large vigorous movements and a spirit of play.

Hopping exercise. Hands on hips.

Hopping on toes in place ——— **Begin!** 20 counts fast time.

Skipping once around one row of seats.

West Point breathing p. 148.

### LESSON 2

Marching around one row of seats, p. 149.

Review lesson 1. Aim for improvement.

While marching forward, command: On toes ——— **March!**

To resume ordinary marching, Forward ——— **March!**

Hands on neck ——— **Place! Position!**

Repeat in response to count, **One! Two!** etc.

Make this a good postural exercise. Watch for tilting head and protruding abdomen. To correct, draw chin in, raise arms sideward during movement and incline forward slightly until weight is over toes.

Arms forward ——— **Bend!** Arms sideward ——— **Fling! Bend!**

Repeat, **One! Two!** Later combine with heel raising on, **One!** Lowering, **Two!**

Hand on hips ——— **Place!** Trunk forward ——— **Bend!**

**Raise!** Trunk to the right (left) ——— **Bend! Raise!** Repeat forward, right and left several times in response to command. Hold positions to make corrections.

Vaulting Seats p. 151.

Mimetic exercise. **Shaking Fruit from Trees**, p. 63.

Mimetic exercise. **Sewing Machine**, p. 61.

West Point breathing.

## LESSON 3

Marching around one row of seats.

Explain and demonstrate marching in double time. Double time ——— **March!** To resume ordinary marching command: Forward ——— **March!**

Hands on shoulders ——— **Place! Position!** Move arms upward through the side horizontal and emphasize head and chest raising. Later combine with heel raising. Repeat in response to count, **One! Two!** etc.

Bend arms upward and place right foot sideward ——— **One!** Stretch arms sideward ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Repeat in response to 4 counts. 4 times.

Hands on hips ——— **Place!** Right knee upward ——— **Bend!** p. 51. **Lower!** Same left. Repeat in response to count, **One! Two!** etc.

Review trunk bending to command, lesson 2.

Mimetic exercise. **Driving Stakes with Sledge Hammer**, p. 63.

Hopping exercise. Hands on hips.

Jump feet apart and together on alternate counts in fast time. 20 counts.

West Point breathing.

## LESSON 4

Marching around one row of desks. Mark time 8 counts; march forward, 8 counts; and continue alternation until command, Class ——— **Halt!** In early lessons teacher or class may count aloud. Later the class should count silently and establish its own rhythm.

Hands on head ——— **Place!** Raise head and chest ——— **One!** Relax ——— **Two!** Repeat several times. Later add heel raising.

Bend arms upward ——— **One!** Stretch arms upward ——— **Two!** Return to bend ——— **Three!** Position ——— **Four!** Repeat in response to count. Explain and demonstrate posture carefully. This is often a difficult exercise. Watch position of head and hips. To correct, incline slightly forward over toes.

Place hands on hips and bend trunk forward ——— **One!** Position ——— **Two!** Repeat by response. Same combination of exercises to right and left.

Mimetic exercise. **Windmill**, p. 61.

Mimetic exercise. **Bicycle**, p. 61.

West Point breathing.



## LESSON 5

Serpentine marching, p. 149.

Aim for class rhythm, brisk step and good posture. Review marching on toes, double time, marking time, marching forward from stand, and halting.

Hands on hips ——— **Place!** Head backward ——— **Bend!**  
**Raise!** Repeat, **One! Two!** This is a raising of head and chest with straightening of upper spine. Avoid dropping the head loosely backward.

Raise arms sideward ——— **One!** Place hands on neck ———  
**Two!** Return to one ——— **Three!** Position ——— **Four!**  
Repeat in response to four counts, 4 times. Emphasize posture, see lesson 2.

Hands on hips ——— **Place!** Right (left) leg forward ———  
**Raise! Lower!** Repeat, **One! Two!** etc. Right face in aisles for right and left sideward raising.

Mimetic exercise. **Weather Vane**, p. 61.

Mimetic exercise. **Snowballing**, p. 62.

Hopping exercise. Hands on hips.

On "**One**" spring up and place right foot forward and left backward; on "**two**" change position of feet and continue in fast time.

West Point breathing.

## LESSON 6

Right ——— **Face!** Left ——— **Face!**

Explain and demonstrate. Take each count separately and slowly. Omit the count when a class rhythm is established.

Place hands on hips and right foot forward ——— **One!** Head, chest and heel raising ——— **Two!** Return to one ———  
**Three!** Position ——— **Four!** Repeat to four slow counts, 2 times. Same with left foot forward.

Raise arms sideward ——— **One!** Bend arms forward ——— **Two!**  
Fling sideward ——— **Three!** Position ——— **Four!**

Try for good posture and definite accurate movements in response to counts. Vary length of pause. Hold positions to make corrections.

Arms upward bend and trunk forward bend or right or left sideward. Two counts to each exercise, e.g., Bend arms upward and trunk to the right ——— **One! Two!**

Mimetic exercise. **Hoisting Sail**, p. 63.

Hopping exercise. Hands on hips.

Hop in place with feet together for 8 counts; spread feet and continue hopping 8 counts; together 8 counts. **Halt!**

West Point breathing.

## LESSON 7

About ——— **Face!**

Explain and demonstrate by taking each count separately and slowly. Do not expect accurate execution in early lessons.

Review left and right face.

Give several facing commands in rapid succession.

Place hands on neck and right foot sideward ——— **One!**

Return ——— **Two!** Repeat in response to count.

Emphasize posture.

Arms upward ——— **Bend!** Arm stretching upward and foot placing sideward to right ——— **One!** Return ——— **Two!**

Repeat several times. See lesson 4.

Hands on hips ——— **Place!** Knees ——— **Bend!** (half) p. 31.

**Stretch!** Repeat, **One! Two!** Later combine with simple arm movement starting from position, e.g., Place hands on hips (or neck) etc. and bend knees ——— **One! Two!** etc.

Mimetic exercise. **See Saw**, p. 61.

Mimetic exercise. **Climbing Ladder**, p. 61.

West Point breathing.

## LESSON 8

One step forward ——— **March!**

One step backward ——— **March!**

Step left foot forward (backward) ——— **One!**

Close right foot to left ——— **Two!** When learned omit counting aloud.

Review facings and use with the above.

Give the commands briskly and in rapid succession to secure alertness.

Arms forward ——— **Bend!** Change to hands on neck ——— **One!**

Return ——— **Two!** Repeat 4 times with elbows well back and emphasis on head and chest raising.

Arms sideward ——— **Raise!** Arms upward ——— **Raise!**

Sideward ——— **Lower!** Downward ——— **Lower!**

Repeat in response to 4 counts. Explain and demonstrate carefully. This is a difficult exercise and requires careful attention to posture. Avoid forward tilting of head and protruding abdomen.

Hands on neck ——— **Place!** Hold this position and execute forward and sideward trunk bendings in response to count, **One!**

**Two!** etc. The head should be erect, back flat and elbows well back. Hold momentarily to make quick corrections. Avoid strain.

Mimetic exercise. **Scooping Sand**, p. 64.

Rhythmic Step. **Rocking step**, p. 71.

West Point breathing.

## LESSON 9

Two steps forward (backward) ——— **March!** 3 counts.

Walk through steps slowly to count until learned.

Aim for alertness and precision.

Review one step and facings with above.

Arms sideward raise and right foot forward ——— **Place!**

Turn palms up and bend head backward ——— **One!**

Return ——— **Two!** Repeat several times. **Position!** Same left.

Arms upward ——— **Bend!** Stretch arms sideward and twist trunk to right ——— **One!** Return ——— **Two!** Repeat to count, 4 times. Same left.

Hands on hips place and feet apart ——— **Jump!** **Position!** Repeat, **One! Two!** Vary length of pause.

Mimetic exercise. **Throwing Baseball**, p. 62.

Mimetic exercise. **Jumping Jack**, p. 61.

West Point breathing.

## LESSON 10

Backward ——— **March!** Teach while standing in aisles, later around one row of seats. Use short quick steps. Establish a class rhythm with aid of counting or hand clapping.

Alternate marking time and backward marching by changing on command or a specified count.

Place hands on shoulders and right foot sideward ——— **One!** Position ——— **Two!** Repeat to count with emphasis on head and chest raising. Avoid exaggerated forward curve of lower spine. Same left.

Arms upward bend and feet apart ——— **Jump!**

Stretch arms sideward and bend trunk to right ——— **One!**

Return ——— **Two!** Repeat 4 times. Same left. **Position!**

Deep knee bending. Face toward seats. Place hands on desks or back of seat, while learning the exercise. Bend knees deeply keeping head and trunk erect. The knees should be spread and heels raised. Later use one hand for balancing and then with hands on hips.

Mimetic exercise. **Cowboys Throwing Lasso**, p. 61.

Rhythmic step. **Bleking step**, p. 72.

West Point breathing.



### Rhythmic Steps Grade IV Girls

These steps are suitable for both boys and girls at this age. A few minutes should be devoted each week to the teaching of rhythmic steps and once learned they provide excellent material for relief drills in addition to the rhythmical training.

See "Singing Games, Folk Dances, and Rhythmic Steps," p. 69.

For description of the exercises see "Rhythmic Steps," p. 70.

For continuous forward or backward movement, have alternate rows about face and then two contiguous rows, one odd and one even, can pass around the row of seats between them.

For sideward movements use the above formation or form the class in a large circle around the room.

Note: The hands are placed on hips in all of the following exercises unless otherwise indicated. Watching the feet should not be allowed. Emphasize heads up.

Review all steps taught in third grade.

Polka-step

Gallop-step

Mazurka balance

Glide polka

Closing-step forward, 8 counts; mazurka balance, 6 counts, repeat, etc.

Step-courtesy

Rocking-step

Draw-step

Double step-hop left and right forward 1-6. Six marching steps forward 7-12. Repeat.

Double touch-step left forward 1-2. Change-step left forward 3-4. Same right 5-8. Repeat.

Four step-hops forward 1-8. Four gallop-steps left and four right forward 9-16. Repeat.

(Circle formation). Six skip-steps and six gallop-steps left (right) sideward. A slight turn of the body while cross-stepping in front should be permitted.

Eight skipping steps forward 1-8. Eight gallop-steps left forward 9-16. Repeat.

Four glides left forward 1-4. Four glides right forward 5-8. Repeat. Variation: Repeat with clapping hands on the first of four glides.

Change from skip-steps to gallop-steps, to marching, etc., on command.

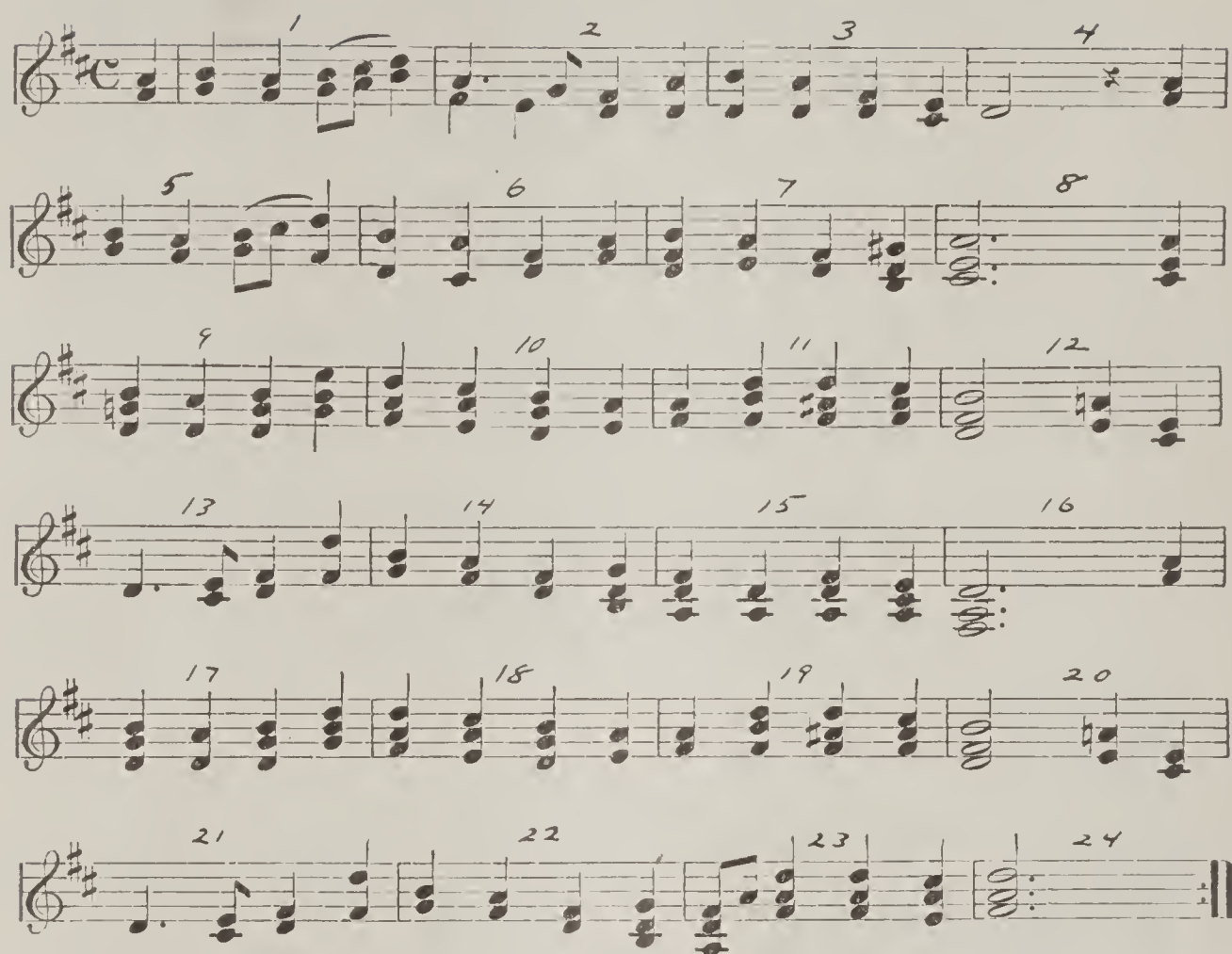
Touch-step left forward-1. Touch-step left backward-2. Change-step left forward 3-4. Same right 5-8. Repeat.

Balance-step forward left and right. Same backward.

Note: For more advanced work the teacher may select suitable steps for this grade from the list of "Rhythmic Steps" on p. 70.

## Folk Dances Grade IV

## ENGLISH HARVESTERS DANCE\*



Formation: Single circle. Partners face forward, hands on hips.

Measures 1-8 Run forward sixteen steps. Turn about and run sixteen steps to starting position. Finish facing partners.

Measures 9-16. Hook right arms and run sixteen steps, couple turning in place. Hook left arms and repeat to position. Finish side by side, facing forward.

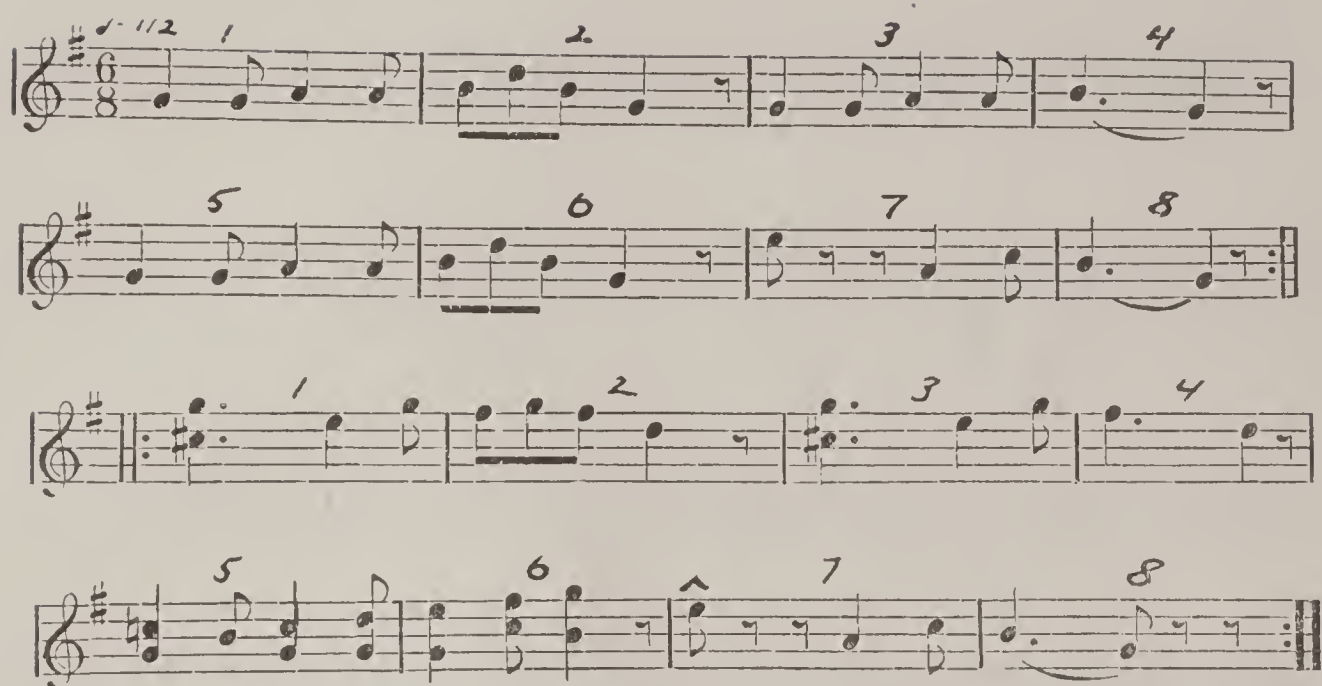
Measures 17-24. Partners join inside hands and run forward twelve steps, the one on the inside turns in place, leading the one on the outside to the inside position with four running steps. Run twelve steps back to position and repeat the turn with four steps. Finish with inside partner behind, outside in front, partners' hands clasped over head.

Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## POP GOES THE WEASEL\*

Victor 17160  
Columbia A 3078



Formation: Two lines facing forward.

Measures 1-4. First one in each line turns outward. Goes eight steps down the line toward the foot of the set.

Measures 5-8. Return up the outside of their lines to the head of the set.

Measures 9-12. First couple join inside hands, take eight steps down the center toward the foot of the set.

Measures 13-16. Face about and return to the head of the line.

Measures 1-6. First couple join hands with the second one on the left, swing once and a half around.

Measures 7-8. The third dancer pops under the raised arm of the first couple to the head of the line.

Measures 9-16. Repeat with dancer at head of the right line.

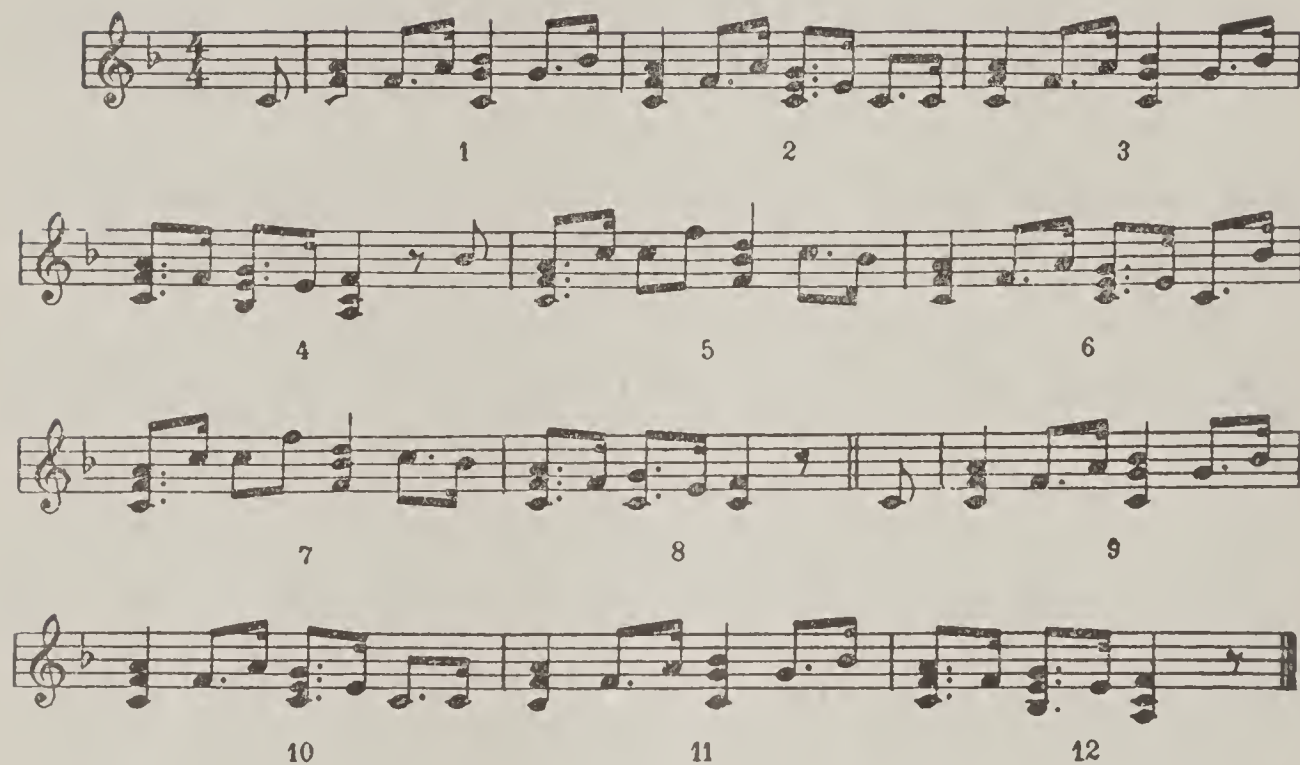
Repeat this swing until the first couple are at the foot of the line.

Repeat all with the new leaders.

\* From "American Country Dances," Burchenal By courtesy of G. Schirmer, Inc., New York.



## HIGHLAND SCHOTTISCHE\*

Victor 17331  
Columbia A3039

Formation: Single Circle. Partners face each other. Left arm in half circle over head, right hand on hip.

Measures 1-4. (1). Touch right toe to right side, hop left.

(2). Raise right in back of left knee, hop left. (3).

Touch right toe to right side, hop left. (4). Raise right in front of left knee, hop left. (5-8). Schottische step (p. 72) to right — slide, cut, leap, hop. Repeat step starting to left, right arm up.

Measures 5-12. Partners hook right arms, left hands on hips.

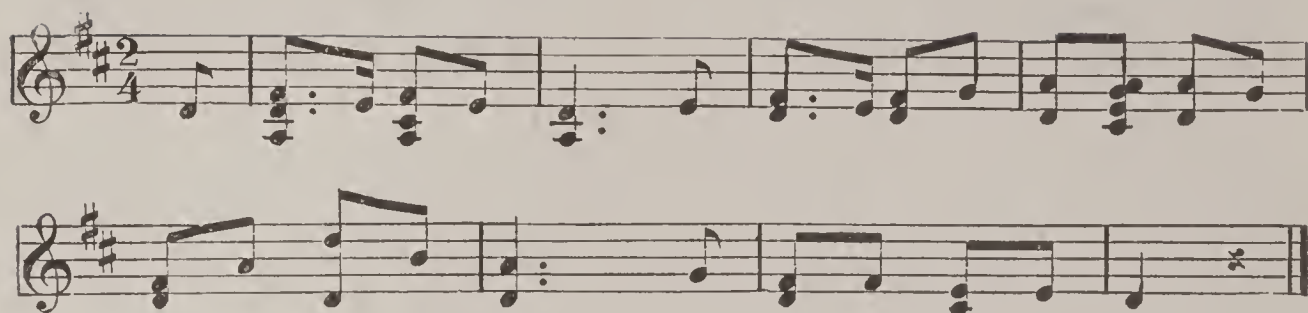
Starting with the left foot, three running steps, and hop, extending right foot. Repeat three times. Hook left arms and repeat the step starting with the right foot. Repeat twice. On the last measure run forward four steps to meet new partner.

Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## TO-DAY'S THE FIRST OF MAY\*

Victor 1776



Formation: Double circle, all facing left. Partners join inside hands and place the outside hand on hip.

1. To-day's the first of May,  
To-day's the first of May, May, May;  
Today's the first of May,  
Today's the first of May.
2. Good-bye, farewell, my friend,  
We'll meet again some day, some day;  
We'll meet again some day,  
Before the first of May.

## First Verse

All dance eight polka steps forward, beginning with the outside foot and turning toward and from each other alternately. Swing the arms backward and forward vigorously.

## Second Verse

Line 1. Partners face each other and shake right hands. At the word "friend" they slap right hands.

Lines 2 and 3. Outer circle skips forward around the circle; inner circle turns and skips in the opposite direction.

Line 4. Each player stops just in front of his former partner and faces forward for repetition of the game.

Later can be used with changing partners by stopping at the player just in front of his former partner.

## MAY POLE DANCE

Same as for Grade III p. 157.

\* From Crampton-Wollaston's "Song Play Book" Copyright 1917 by A. S. Barnes and Company.

## Schoolroom Games    Grade IV

Games to be continued from lower grades

Slap Jack p. 159

Numbers Change p. 161

Bag Pile Relay p. 161

Changing Seats p. 161

### VAULTING RELAY\*

The game is here described for a room containing six rows of seats, A, B, C, D, E, F, with an aisle at the rear and each side of the room. Each row should contain the same number of players. The players stand in the aisles at the right of their desks and the first player in each aisle has a bean bag.

At the leader's command he passes the bag over his head with both hands to the next player behind, vaults over his own seat by placing his hands on his desk and the back of the seat, into the aisle at his left, moves back one seat and vaults back into the right aisle, thus leaving the first seat vacant. The last player in the row does not vault a seat, but runs forward, along the rear aisle and up the side aisle, as soon as he receives the bag.

In running to the front the players in rows A, B, and C run to the right and the players in rows D, E and F to the left. The last player of row C runs to the vacant position in the front row A; the last player in row A runs to the vacant position in front of row C; the last player in row B runs to the front of his own aisle. The players of rows D, E and F run in like manner. The length of each player's run is therefore the same. The row wins whose last player, after all have run, is first to take his position in the proper aisle.

### SUPPORT TAG

Not more than 10 or 12 pupils play the game at one time. One player is chosen to be "it" and he endeavors to tag the other players who may save themselves by kneeling on a vacant seat so that the feet will not touch the floor, or by placing their hands on two opposite desks, and thus supporting their weight, so that the feet will not touch the floor. Whoever is tagged before assuming one of the above positions becomes "it."

*Variation:* Players hop instead of run.

For the playground or gymnasium: Players permitted to use any support from which they can hang.

### OVERHEAD RELAY

Alternate rows play, and there should be the same number of players in each row, all players seated. The first pupil in each row has an eraser or book or bean bag upon his desk. Upon command the pupil seizes the object with both hands, and passes

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\* From "Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn & Company, Chicago.



it over his head. The object is immediately grasped by the next player who passes it over his head, with both hands, and so on until the last player receives the object. Upon receiving the object, the last player runs up the right side of the row, while the other players, using the left aisle, move back one seat, leaving the front seat vacant. The last player, after seating himself in the front seat, passes the object over his head with both hands, and the relay continues as before. The row that first returns all of its players to their original seats wins the relay.

*Variations:* (1) pupils hop to the vacant seat; (2) players run to the front passing around an Indian club, before seating themselves; (3) the whole room may play at the same time, if the players in rows 1 and 2 move back in the aisle separating the two rows, while the players of row 1 run up the right side of their row. The players of rows 3 and 4, and 5 and 6 move in like manner. No conflict whatever will occur because all players in the same aisles are moving in the same direction.

#### LAST MAN

Players seated at desks. Rows playing must be full rows. The game is much like "Fox and Squirrel." One player is "it" and there is one runner, besides the full rows of seats. The runner may come to the front of any row and call "Last man" and then each player in that row must move back one place, leaving the front seat for the runner, who is now safe. The last one in the rear of the row will be out of place and thus becomes runner. When a runner is tagged, he is "it" and the one who caught him becomes runner and must get out of the way at once.

#### POTATO RACE

(Individual contest.) Mark a starting line near one side of an open playing space; 6 feet from it make a circle 18 inches in diameter, and at intervals of 3 feet from the circle and beyond it mark from three to five crosses, depending on the size of the room. In the circle place as many bean bags, potatoes, erasers or blocks of wood as you have crosses. This is the outfit for one runner; provide as many as room and time will allow. The players can do this quickly by organizing the work. At the signal each player who is to run starts forward from the starting line, takes a bag from the circle and places it on a cross, returns and gets another and places it likewise, and continues until all are placed; then he returns to a starting line. The first to cross the starting line after doing his work is winner. It is a foul to fail to leave a bag on a cross. The next set of runners can start with the bags on the crosses and bring them one by one to the circle.

This can be made a group contest by having teams and counting the scores in the different races. It can be done in the aisles of the schoolroom.

## CARRY AND FETCH

Same number of players in each row and each player has a bean bag or book. A circle is drawn on the floor, in front of each row, near the wall. At the leader's command the first player in each row places his bag in the circle and returns to his seat. As soon as he is seated the player behind him runs forward and places his bag on top of the first bag, and so on. The row wins whose last player first returns to his seat, taking into consideration the manner in which the bags are piled. The bags are then removed from the circle, beginning with the last player; no player leaving his seat until he has been touched by the returning player. The row wins whose first player is first seated.

*Variations:* 1. Run or skip. 2. Each player carry two different articles, making two separate piles.

## CORNER SPRY

Place a group in each of the four corners. Four captains stand in the center facing their groups, each having a bean bag. At the signal each captain tosses the bag to the first player of his group, who returns it to the captain. It is passed in this way to all the players, and when it reaches the last one the captain calls, "Corner s pry," at which the first player runs out and becomes captain. All the players move up one place. Each player thus is captain in turn and each tosses the bag to all the players before calling "Corner s pry." The team whose original captain comes to the captain's position and receives the ball first after all the rest have served wins the contest.

## THANKSGIVING GAME

Each pupil is named for something to be found on the Thanksgiving dinner table. Some one is chosen leader. The leader stands in the front of the room and calls the name which has been given to a pupil, three times; if the pupil fails to say that name before the leader has said it three times then the pupil must be leader. Occasionally a leader may say, "Upset the dinner table." Then each pupil moves one seat to the right and the row left without seats must run around the back of the room and get a chair in the empty row at the left. If the leader is able to get a seat in the scramble, the one standing becomes leader.

Names of articles to be used:

table cloth	sugar bowl	vinegar	water
napkin	gravy	turkey	cups
knife	bread	dressing	saucers
fork	butter	celery	plates
spoon	potatoes	cranberries	coffee
ladle	salt	milk	corn
pitcher	pepper	glasses	tomatoes

peas	cake	carving knife	macaroni
beets	mince pie	chicken	oysters
carrots	pumpkin pie	duck	olives
lettuce	squash pie	cauliflower	pickles
ice cream			

## HOT BALL

Formation: Players sitting at desks. One player standing at the front of the room, facing the class. This player is provided with a tennis ball, and is called the leader.

Explanation: The one standing at the front tosses the ball into the class; the players seated try not to let the ball touch them. They may dodge it in any way so long as they do not leave their seats. If the ball does not touch a player it may be picked up by any one and tossed back to the leader, who continues to toss until the ball touches a player who must then be the one to toss.

Suggestions: If any player throws the ball instead of tossing it he should drop out of the game entirely. Some children like to be caught. Discourage this by emphasizing the fact that children who are quick and alert seldom get caught.

## BUZZ

Formation: Pupils sitting on desks facing the back of the room.

Explanation: This is a counting game. Begin in one end of the room with the number "one"; the next player says "two"; the next "three" etc. No player may say the number "seven" or any multiple of seven, or any number having a seven in it, such as, 7, 14, 21, 27, 28, 35, etc. When it is a player's turn to say a number and that number is one related to 7, the player says "Buzz" instead and the next player says the next number as: 1, 2, 3, 4, 5, 6, Buzz, 8, 9, 10, 11, 12, 13, Buzz, etc. 24, 25, 26, Buzz, Buzz, 29, etc. If any player says a number related to 7 the players all say "Buzz" and the next player begins the game again with 1. The seventies will be counted as Buzz 0, Buzz 1, Buzz 2, Buzz 3, etc.

Suggestions: The interest in this game is increased by placing a small star on the board, and keeping in it the highest count reached by the class. The game may be slow at first, but after a little practice proves to be a great favorite.



## Outdoor Games    Grade IV

Games to be continued from lower grades

Garden Scamp p. 164.

Hound and Rabbit p. 163.

### THE TRAVELING BALL

A circle is formed with pupils facing toward the center. The pupils stand close together. The ball passes from hand to hand, to the left or right. One player outside the circle tries to touch the one who has the ball. If he succeeds, the two change places. If a player drops the ball (that happens very often) he becomes "it." If you have a large class, form two or three circles.

### LINK CHASE

Two players link hands and attempt to tag some of the surrounding players. All players tagged take their places between the two first players, the chain growing longer with each new addition. The outstanding players can break the chain if pressed too closely. If successful in this, those forming the chain must run to base to unite again, the other players tagging or riding (straddling) them by jumping on their backs while on their way to the base. Players stepping out to rest must not leave bases. The last two players caught must begin the game anew.

### CALL BALL

The players form a circle and one of the players stands in the center with a ball. The center player calls the name of some player in the circle and immediately throws the ball into the air. The player whose name has been called endeavors to catch the ball on the first bound. If he makes a successful catch he is permitted to throw the ball and the center player takes his place in the circle; otherwise the center player throws the ball again.

*Variations:* 1. Number the players. The center player then calls a number. 2. The leader indicates who is to catch the ball. 3. Take turns in throwing and catching the ball. 4. Catch ball before it touches the ground.

### BLIND MAN'S BUFF \*

One player is chosen to be blindfolded and stands in the center. The other players join hands and circle around him until the blind man claps his hands three times, whereupon the circle stops moving and the blind man points toward the circle. The player at whom he points must at once step into the circle, and the blind man tries to catch him, and when caught must guess who the

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

player is. If the guess be correct, they change places. If not correct, or if the blind man has pointed at an empty space instead of at a player, the circle continues and the game is repeated. The player who is called into the circle will naturally try, by noiseless stepping, dodging, etc., to give the blind man some difficulty in catching him, but when once caught must submit without struggle to examination for identification.

#### I SPY\*

One player is chosen to be the spy, who blinds his eyes at a central goal while the other players scatter and hide. The spy counts one hundred, upon the completion of which he announces his readiness to take up the hunt by shouting aloud:—

“One, two, three!  
Look out for me,  
For I am coming and I can see!”

Or he may shout only the word “Coming!” as he leaves the goal, or merely the last count, “One hundred!” The spy endeavors to detect as many hidden players as possible, and for each player must dash back to the goal, hit it three times, and call out, “One, two, three for ——,” naming the player. Should he make a mistake in identity, the player really seen and the one named by mistake are both free and may return to the goal without further danger. As soon, however, as a player knows he has been detected by the spy, he should race with the latter for the goal, and should he reach it first, should hit it three times and call out, “One, two, three for me!” Any player who can thus make the goal after the spy has started on his hunt may save himself in this way, whether he has been detected or not. Should all of the players save themselves in this way, the same spy must blind for the next game. This, however, seldom happens. The first one caught by the spy, that is, the first one for whom he touches the goal, becomes spy for the next game.

#### STEALING STICKS

Divide the playing area into two equal parts, with the same number of players in each part. A goal area, 5 by 10 feet, is marked off at the rear end of each division; 10 sticks or stones are placed in each goal. Each player endeavors to reach the opposite goal without being caught; if successful, he returns, unhindered, with a stick; if caught he becomes prisoner in the goal. The player who has reached the goal safely may release only one prisoner; both proceed, unhindered, to their side. The side having the most sticks at the end of 20 minutes of play, wins the game.

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\* From “Games for the Playground, Home, School and Gymnasium,” by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

## LAME WOLF†

One player is chosen "lame wolf"; the other players are "children." A "den" is marked off for the wolf at one end of the field of play, and a house for the children at the other end. As soon as the wolf has entered his den the children run out of their house and begin teasing the wolf, calling, "Lame wolf, can't catch anybody." Upon hearing this the wolf, if he thinks it a good chance for catching some children, runs out of his den; but he can take only three steps when his lame leg gives out and he is forced to continue his chase, hopping on one foot. Any children he catches must go at once to the wolf's den and are young wolves; they all act as lame wolves and help catch the children. When all the rest of the children are again safe in their homes, the wolf returns to his den; upon seeing this, the children venture out again and begin their teasing once more. The game continues until only one child remains. This child is the wolf if the game is repeated.

If the wolf or any of his young wolves run after the first three steps, instead of hopping on one foot only, the children drive them back to the den, but as soon as the last wolf has crossed the line of the den, the wolves may start their chase again. Any of the children or lame wolves may return to their homes for rest.

## LEAPFROG RACE

The players line up in two or more files of equal number; the first player of each file stands on a starting line. Bean bags or stones, equal in number to the players in a file, are placed in front of the starting line and in a line perpendicular to the starting line. The distance between the bags should be from 5 to 10 feet. At the leader's command, player No. 1 of each file runs to the first bag and makes a back, resting his hands on his knees. Player No. 2 immediately jumps this back and makes another back at the second bag; in like manner each player takes his position at a bag. When the last player in the file, let us say No. 8, has jumped No. 1, player No. 1 immediately jumps No. 2; No. 2 follows No. 1 and the other players in order. As each player jumps No. 8, he runs across a finishing line, some distance away. When all have jumped No. 8, he also runs across the finishing line, and the team wins, all of whose players are first to cross the line.

*Variation:* Jump one back and crawl between the legs of the next player, alternating in this manner to the end of the line.

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† From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright 1914 by World Book Company, Yonkers-on-Hudson, New York.



## WHIP TAG (BEETLE GOES ROUND)

All the players but one stand in a circle, looking straight to the front and holding their hands open behind them. The one player who has been left out, the beetle, carries a knotted handkerchief round the outside of the circle, and puts it in the hands of any one of the players. Whoever receives it becomes beetle, and strikes his right-hand neighbor with it. This neighbor, to escape, immediately runs around the circle back to his own place, while the beetle pursues, striking at him whenever he is near enough. Meanwhile the player who first had the handkerchief has stepped into the place left vacant by the one to whom he gave it. This leaves the beetle alone outside the circle, as was the player at the beginning of the game. The beetle, accordingly, does as that player did, and gives the handkerchief to someone in the circle. Then the game goes on as before.

## HILL DILL\*

One of the players is chosen to be "it," and stands midway between two goals; all the other players stand on one of the goals. When "it" calls "Hill, dill, come over the hill," all the players run to the opposite goal. Those tagged assist in the tagging when the players again run across the playing area. The game continues until all are caught. The one first tagged becomes "it" for the next game.

*Variations* (1) players divided into two groups, each occupying a goal; they run in opposite directions at the command to "come over the hill"; (2) two, three or four players join hands, and as a group cross to the opposite goal; the taggers must form similar groups; (3) enter or leave the goal through one or more gateways indicated by the space between two stones; (4) taggers confined to an area between two parallel lines, about 15 or 20 feet apart, in the center of the playground.

## STRIDE RELAY

The players are divided into two or more divisions of equal number. The first player of each team stands on a line and the other players of his team line up, directly behind him, separated by a distance of about 10 feet. The position of each player should be marked by a stone or piece of wood, or bean bag. Each player places his left foot on the bag and with the other foot, strides to the right, about 2 or 3 feet. The first player in each row has a ball, and at the leader's command, rolls it between his feet to the next player behind him, who passes it on to the next player. If the ball is going rapidly and in a straight line between the feet, the player should not stop the ball; only when the ball is going

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\* From "Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn & Company, Chicago.

slowly or off to one side, should it be touched. When the last player receives the ball he runs to the front position, while all the other players move back one position. If the ball strikes a player and rolls away, it must be passed between the feet of that player, while in position. If the ball rolls away, some distance, it should be secured by another player, and thrown to the proper player. The team wins, whose first player, after receiving the ball at the end of the line, first crosses a finishing line, some distance in front of the first positions.

*Variations* 1. Last player runs around some object in front of the players, and then to the first position. 2. As the ball passes each player, he should, "right about face," and the ball makes a number of trips, back and forth. 3. Player No. 1 rolls the ball between his feet, No. 2 throws it backward over his head, No. 3 rolls it between his feet, and so on to the end. 4. Players stand closer together and pass bean bags or Indian clubs. 5. Place at the front of each row as many Indian clubs as there are players. At the leader's command the first player passes a club to the next players. The last player must place the club in standing position, some distance in front, before he touches the next club.

## Grade V

1. Content
  - Gymnastics and marching
  - Active games
  - Athletics
  - Folk dances
  - Stunts
2. Adaptation
  - Recreation
  - Promotion of growth by exercises of the large muscles
  - Stimulation of breathing and circulation
  - Rhythmical training
  - Improvement of posture
  - To secure promptness in response and accuracy in execution of combinations of simple exercises
  - Ethical training by means of supervised athletic team play
3. Suggestions for Teachers
  - Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.
  - Do not teach a new play or game until the previous one has been mastered.
  - Play out of doors whenever possible.
  - Open windows wide and keep the class active.
  - Game formations see p. 66.
  - Introduction of gymnastic lesson is the same for all lessons, see p. 33.
  - Explanation of gymnastic exercises, p. 27; marching commands, p. 19.
  - All exercises must be taken by command first, holding each position long enough for correction. It may be necessary to repeat the complex exercises several times before moving in rhythm.
  - Commands that are indented are continuations of the marginal exercise.
  - Use correction cues, p. 58.
  - End every lesson with a breathing exercise.
  - Relief drills are not formal. Do not aim for accuracy of rhythm. The aim should be relaxation.
  - Use one gymnastic lesson for two weeks.



### Relief Drills Grade V

Introduction: To open and close the lesson, see p. 33.

Leadership: See Part II p. 44, and relief drills grade III p. 142.

Drills: Change drill every two weeks.

1. Raise arms forward upward, rise on toes, and breathe deeply-1. Lower arms sideward downward, lower heels, and exhale-2. Repeat 8 times.  
Hands on hips, hopping on toes. 16 counts.  
West Point breathing. Keeping arms at sides, turn hands outward with deep breathing-1. Hands returning-2.
2. Arms at upward bend position. Thrust forward, sideward, upward, with heel raising. 8 counts in each direction.  
Hands on neck. Raising knees high in front.  
Alternate left and right 16 counts.  
West Point breathing.
3. Raise arms forward-1; fling sideward-2; move forward-3; and downward-4. Repeat 16 counts.  
Hands on neck, bend trunk to right. 16 counts.  
To left 16 counts.  
Hopping on toes. 16 counts.  
West Point breathing.
4. Raise arms sideward upward, rising on toes-1.  
Lower heels and arms-2. 16 counts.  
Hands on hips, trunk bending forward. 16 counts.  
West Point breathing.
5. Raise arms to hands on neck position, rising on toes-1.  
Lower heels and arms-2. 16 counts.  
Hands on top of head. Trunk circling, see p. 29. 16 counts.  
Running in place, raising knees high in front. 16 counts.  
West Point breathing.
6. Raise left arm forward upward, touch left toe forward-1.  
Lower arm, replace foot and raise right arm and touch right toe forward-2. 16 counts.  
Mimetic exercise. Chopping Wood, p. 63.  
West Point breathing.
7. Raise arms forward upward-1. Bend trunk forward downward, hands touching toes-2. Raise trunk-3. Lower arms-4. Repeat 8 counts.  
Arms to thrust. Jump feet apart and stretch arms sideward-1. Feet together, arms to thrust-2. Repeat 8 counts.  
West Point breathing.

8. Raise left arm sideward upward, place right hand on hip-1.  
Bend trunk to right-2. Raise trunk-3. Lower arms-4.  
Repeat other side-16 counts.  
Arms to upward bend. Thrust arms forward, sideward upward. 8 counts in each direction.  
Running in place, raising straight legs forward. 16 counts.  
West Point breathing.
9. Arms to thrust. Stretch arms overhead, and bend trunk to right-1. Arms to thrust, raise trunk-2. Repeat 8 counts.  
To left, 8 counts.  
Mimetic exercise. Jumping Jack, p. 61.  
West Point breathing.
10. Raise arms sideward, rise on toes-1. Raise arms upward, half knee bend-2. Return to one-3. Position-4. 16 counts.  
Mimetic exercise. Throwing Baseball, p. 62.  
West Point breathing.
11. Raise arms sideward, jump feet apart-1.  
Swing arms downward between legs, bend trunk downward-2. Return to one-3. Position-4. 16 counts.  
Mimetic exercise. The Start of a Race, p. 62.  
West Point breathing.
12. Mimetic exercise. Hoisting Sail, p. 63.  
Running in place. 16 counts.  
West Point breathing.
13. Raise arms sideward, jump feet apart-1. Twist trunk to right-2. To front-3. Position-4. 16 counts. To left 16 counts.  
Hopping on toes in place. 16 counts.  
West Point breathing.
14. Raise arms forward upward and place right foot forward-1.  
Bend trunk forward downward until fingers touch floor-2.  
Return to one-3. Position-4. 16 counts. To left 16 counts.  
Mimetic exercise. Jack in Box, p. 61.  
West Point breathing.
15. Mimetic exercise. Windmill, p. 61.  
Hands on neck, deep knee bending. 16 counts.  
West Point breathing.

Note: To construct new drills use mimetic exercises, p. 61; rhythmic steps, p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons    Grade V

### LESSON 1

Review marching of grade IV. Marching around one row of seats. Marking time. Forward march from marking time and stand. Halting. At Ease. Attention.

Review simple exercises of grade IV.

Hands on hips ——— **Place!** Hands on neck ——— **Place!**  
Arms forward ——— **Bend!** Arms upward ——— **Bend!**

Response to command exercises. To repeat a number of times use, **One! Two!** Stimulate an interest in posture and improvement.

Hands on hips ——— **Place!** Trunk forward ——— **Bend! Raise!**  
Also sideward bending. Repeat several times in each direction.

Place hands on hips and bend (half) knees ——— **One!** Position ——— **Two!** In rhythm ——— **Begin!** 16 counts.

Mimetic exercise. **Weather Vane**, p. 61.

Arms to thrust and feet apart ——— **Jump!**

Bend trunk forward downward and swing arms between legs ——— **One!** Raise trunk and bend arms to thrust ——— **Two!** Continue in rhythm, 16 counts.

Hopping exercise. Hands on hips.

Spring up and place left foot forward and right backward. Quickly change feet and continue in fast time. 16 counts.

West Point breathing, see p. 148.

### LESSON 2

Marching around one row of seats.

Forward march for eight counts, mark time for eight counts, repeat.

Forward march for eight counts, double time for eight counts, repeat.

**At Ease! Attention!**

Hands on hips ——— **Place!** Right foot sideward ——— **Place!**  
Hands lower and foot ——— **Replace!** Repeat, **One! Two!**  
8 counts. Same left, 8 counts. Use correction guides, p. 58.

Hands on neck ——— **Place!** Trunk to right ——— **Bend!** Trunk ——— **Raise!** Hands ——— **Lower!** Repeat by response to count, **One! Two! Three! Four!** 8 counts. Same left, 8 counts. Watch posture, halt class to explain and demonstrate.

Bend arms upward ——— **One!** Stretch sideward ——— **Two!**  
Bend ——— **Three!** Position ——— **Four!** Repeat in response to count. Try for definite movements and secure alertness by varying length of pause.

Hold positions to make corrections.



Mimetic exercise. **Chopping Wood**, p. 63.

Mimetic exercise. **Jumping Jack**, p. 61.

West Point breathing.

### LESSON 3

Marching around one row of desks.

Backward ——— **March!** p. 172.

Change from backward to forward marching, or marking time on command.

Hands on hips ——— **Place!** Hands on neck ——— **Place!**

On hips ——— **Place!** Repeat by response to count, **One! Two!** etc. Try for accurate movements and correct posture. Use correction guides, p. 58.

Hands on head and right foot sideward ——— **Place!** Trunk to right ——— **Twist!** To left ——— **Twist!** Repeat by response to, **Right! Left!** several times. Hold positions for corrections. **Position!**

Hands on hips ——— **Place!** Right leg forward ——— **Raise! Lower!** Repeat, **One! Two!** etc. 8 counts. Same left.

Bend arms upward ——— **One!** Stretch upward ——— **Two!** Bend ——— **Three!** Position ——— **Four!** In rhythm ——— **Begin!** 16 counts. See lesson 4, p. 169. Give careful attention to posture.

Hands on hips ——— **Place!** Bend trunk forward downward and reach downward with right hand to touch floor ——— **One!** Raise trunk, return hand to hip ——— **Two!** Repeat using left hand ——— **Three! Four!**

Running in place or running and skipping around one row of desks.

West Point breathing.

### LESSON 4

Right ——— **Face!** Left ——— **Face!** About ——— **Face!** Review facings. Order in rapid succession. Aid at first with counting or clapping.

Stimulate alertness, and arouse an interest in posture.

Arms upward bend and right foot backward ——— **Place!**

Arms downward stretch and foot ——— **Replace!**

Repeat by response to count, **One! Two!** etc.

Same left. When the exercise is perfected, repeat alternating right and left in response to counts, **One!** to **Four!**

Arms sideward, palms up and heels ——— **Raise!**

Arms and heels ——— **Lower!** Repeat by response to count, **One! Two!** 8 counts.

Right face in aisles.

Arms forward bend and right leg sideward ——— **Raise!**  
Arms and leg ——— **Lower!** Same left. Repeat, alternating  
right and left, 16 counts.

Mimetic exercise. **Mowing with Scythe**, p. 63.

Arms to thrust ——— **Bend!** Keeping knees straight, bend trunk  
forward downward and stretch arms downward to touch  
floor ——— **One!** Return ——— **Two!** Continue in rhythm,  
16 counts.

Rhythmic step. **Bleking Step**, p. 72.

West Point breathing.

#### LESSON 5

Review facings.

One step forward ——— **March!**

One step backward ——— **March!**

Review two and three steps, using several commands in rapid  
succession.

Arms upward bend and right foot sideward ——— **Place!**

Arms upward stretch and heels ——— **Raise!**

Arms bend and heels ——— **Lower!**

Repeat last two movements by response to count, **One! Two!**  
8 counts. **Position!**

Place hands on neck, and bend trunk to right ——— **One!** Re-  
turn ——— **Two!** Same left ——— **Three! Four!**

Repeat by response to count, 16 counts. Hold positions to  
make corrections. Vary the pause in commands.

Deep knee bending. Place hands sideward to desks to assist in  
balancing. Deep knee bend ——— **One!** Stretch ——— **Two!**  
Repeat four times. When learned keep the hands on the  
hips. Head and trunk should be erect.

Mimetic exercise. **Driving Stake**, p. 63.

Rhythmic step. **Cut step forward**, p. 71.

Mimetic exercise. **Climbing Ladder**, p. 61.

West Point breathing.

#### LESSON 6

Serpentine marching p. 149.

Review marching from stand and from marking time; back-  
ward marching, double time; halting. Work for class  
rhythm; military precision and posture.

Hands on neck ——— **Place!** Chest raising and head backward  
bending ——— **One! Two!** 8 times. **Position!**

Hands on hips ——— **Place!** Right foot forward ——— **Place!**  
Twist trunk to right ——— **One!** Return ——— **Two!** Repeat, **One! Two!** 4 times. Foot ——— **Replace!** Left foot forward ——— **Place!** Trunk twisting to the left, 8 counts.

Arms upward ——— **Bend!**

Stretch arms sideward and bend right knee upward ——— **One!** Return ——— **Two!** Repeat four times. Same left four times.

Arms forward raise and right foot forward ——— **Place!**

Fling arms sideward and rise on toes ——— **One!**

Return ——— **Two!** Repeat several times. **Position!** Same with left foot forward or a new arm exercise may be used.

Mimetic exercise. **Hoisting Sail**, p. 63.

Mimetic exercise. **Teamsters Warming Up**, p. 64.

Breathing exercise. Raise arms sideward palms up and inhale.  
Lower arms and exhale. Repeat five times.

#### LESSON 7

One step forward march and right ——— **Face!** 4 counts.

Right face and one step forward ——— **March!** 4 counts.

About face and one step forward ——— **March!** 4 counts.

Repeat several times and aim for improvement in class rhythm.

**At Ease! Attention!**

Hands on hips ——— **Place!** Head to right ——— **Twist!**

To left ——— **Twist!** Repeat, **One! Two!** several times.

Right foot sideward ——— **Place!**

Bend arms upward and trunk to right on ——— **One!**

Stretch arms downward and raise trunk ——— **Two!**

Repeat one to left ——— **Three! Four!**

Repeat by response to count. 16 counts.

Arms sideward ——— **Raise!**

Place hands on neck and half bend knees ——— **One!**

Fling arms sideward and stretch knees ——— **Two!**

Repeat by response to count ——— **One! Two!** etc. **Position!**

Arm circling ——— **Begin!** 8 counts in all directions.

Mimetic exercise. **Scooping Sand**, p. 64.

Mimetic exercise. **Throwing Baseball**, p. 62.

Hopping exercise. Hands on hips.

Hopping in place, spreading feet on alternate counts. 16 counts.

West Point breathing.



## LESSON 8

Right face and one step to the right ——— **March!** 4 counts.

Two steps to left and left ——— **Face!** 6 counts.

About face and one step backward ——— **March!** 4 counts.

Arms forward bend and head to right ——— **Twist! Position!**

Same left ——— **One! Two!** Right, **One! Two!**

Repeat alternating for 16 counts.

Raise arms sideward and place right foot sideward ——— **One!**

Twist trunk to right ——— **Two!** Return to one ———

**Three!** Position ——— **Four!** Repeat to four slow counts.

Same left. Four times in each direction.

Arms upward bend and right foot forward ——— **Place!**

Stretch arms upward and rise on toes ——— **One!** Bend

arms and lower heels ——— **Two!** Repeat in rhythm ———

**Begin!** 8 counts. Foot ——— **Replace!** Left foot forward

——— **Place!** Repeat first exercise. 8 counts.

Trunk circling ——— **Begin!** 8 slow counts starting left.

To the right ——— **Change!** 8 counts.

Mimetic exercise. **Start of a Race**, p. 62.

West Point breathing.

## LESSON 9

Marching around one row of seats.

Review marching sideward. Side step left ——— **March!**

Class ——— **Halt!** Same right. Establish rhythm at first by counting or clapping.

Change from side step right to left on command.

Arms sideward ——— **Raise!**

Place hands on neck and bend head backward ——— **One!**

Return ——— **Two!** Repeat several times. Emphasize chest raising. Avoid over-extension backward.

Bend arms upward and place right foot to the side ——— **One!**

Stretch arms sideward and bend trunk to right ——— **Two!**

Return to one ——— **Three!** Position ——— **Four!** Repeat

in rhythm ——— **Begin!** 16 counts. Same left, 16 counts.

Hands on hips ——— **Place!**

Bend right knee upward ——— **One!**

Stretch knee to a toe touch forward ——— **Two!**

Bend knee upward ——— **Three!** Foot in place ——— **Four!**

Repeat to four slow counts several times. Same left.

Use correction guides.

Mimetic exercise. **Batting Baseball**, p. 62.

Vaulting Seats. Keeping the chest up and head erect, bend forward at the hips and place hands on desks with arms straight.

Bend the knees ——— **One!** Jump high over the seat, alight-

ing on the toes with the knees bent and immediately take a good standing position ——— **Two!** On the command “turn” turn in toward the seat and repeat the exercise. 4 times.

Running in place lightly on toes, 16 counts.

West Point breathing.

#### LESSON 10

Order exercises. Given in rapid succession and in a brisk tone of command. Right ——— **Face!** Left ——— **Face!** About ——— **Face!** Arms forward ——— **Bend! Lower!** One step forward ——— **March!** Head backward ——— **Bend! Raise! At Ease! Attention!**

Place hands on hips ——— **One!** Place hands on neck and bend head backward ——— **Two!** Return ——— **One!** Repeat by response to count, **One! Two!** several times. Emphasize chest raising and avoid over-extension backward.

Place hands on neck and right foot forward ——— **One!** Trunk forward bend ——— **Two!** Raise ——— **Three!** Position ——— **Four!**

Repeat in response to count, 4 times. Same with left foot forward.

Bend arms upward and half knee bend ——— **One!**

Stretch arms and knees upward ——— **Two!**

Repeat, **One! Two!** several times.

Mimetic exercise. **Cowboys Throwing Lasso**, p. 61.

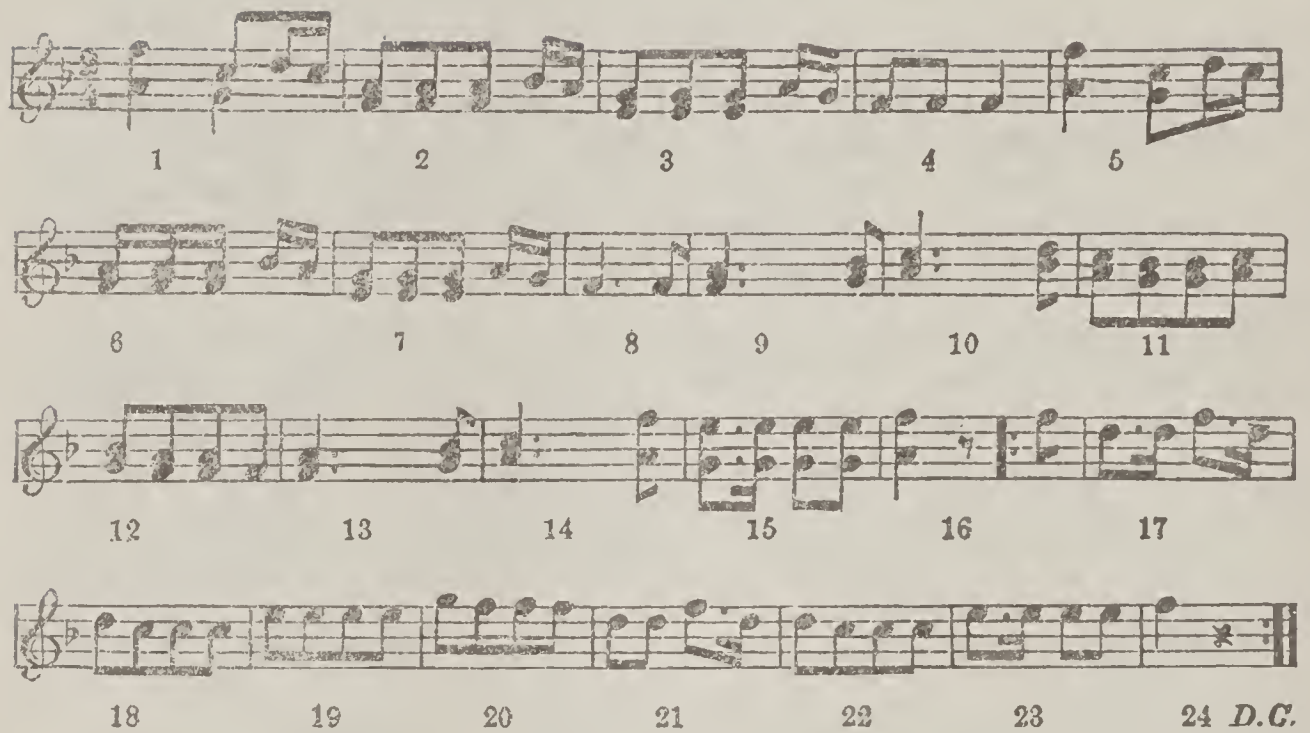
Hopping exercise. Hands on hips.

Hop on left foot and touch right toe forward on alternate counts, 16 counts. Change to left forward. Continue hopping, 16 counts.

West Point breathing.

## Folk Dances Grade V

ACE OF DIAMONDS\*

Victor 17083  
Columbia A 3001

Formation: Partners face each other, hands on hips. In circle or in line.

Measures 1-8. Clap hands, stamp, hook right arms, polka three steps, turning in place. Repeat, hooking left arms.

Measures 9-16. Number one dances backward with four hop steps, number two follows, moving forward. Repeat, number one moving forward, number two backward.

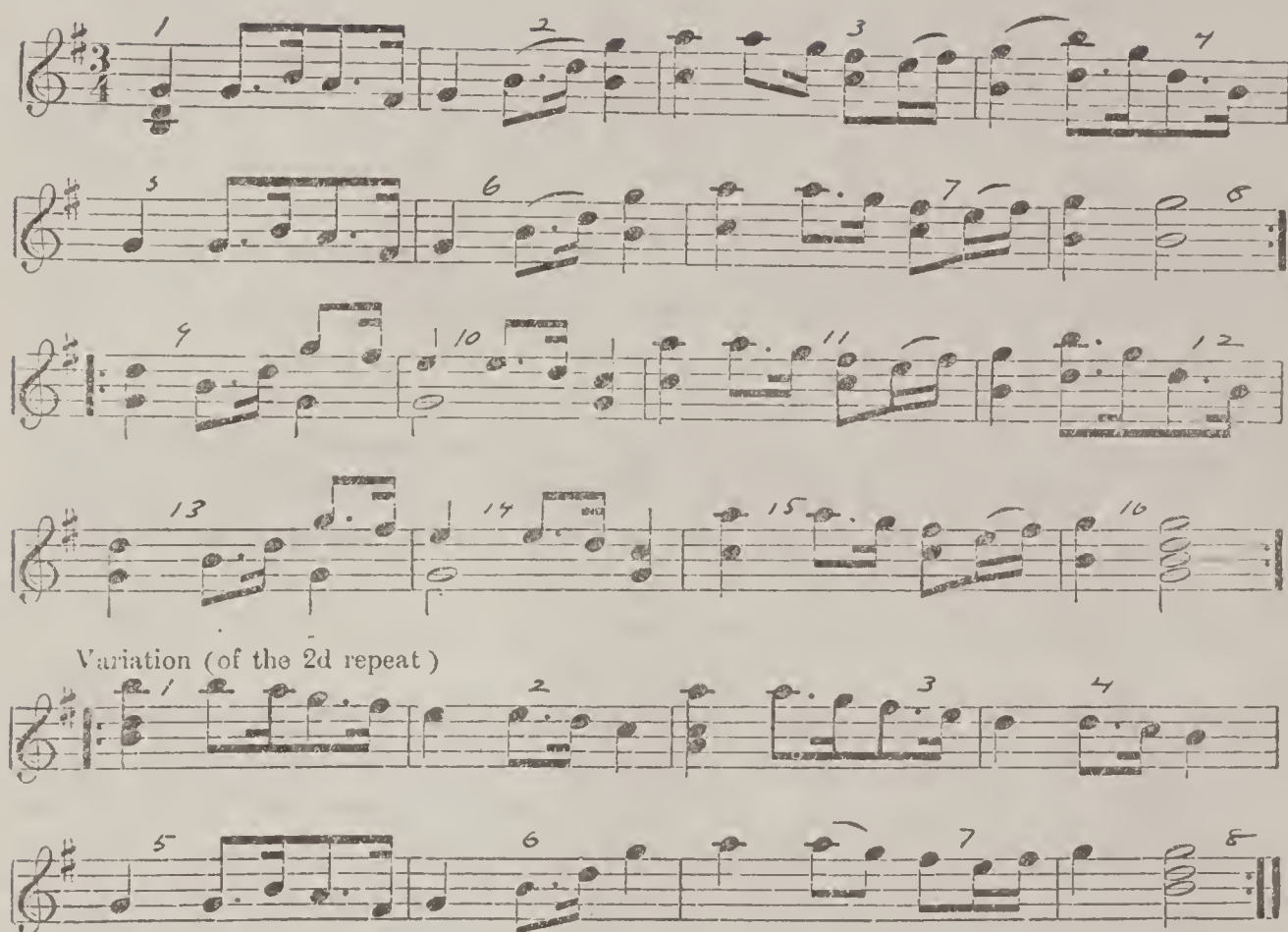
Measures 17-24. Polka forward (see p 71) inside hands joined, outside hands on hips. Repeat from beginning.

\* From Crampton's 'Folk Dance Book' Copyright 1909 by A. S. Barnes & Company.



## TRALLEN\*

Columbia A3002



Formation: Any number of couples. Form single circle. Face center. Couples numbered from left to right in groups of four. B on right side of A. Partners join hands, free hands on hips.

## Figure 1

Measures 1-8. All join hands and circle moves to left with eight three steps — ordinary short running steps, accenting first step of every three.

## Chorus

Measures 9-16. Partners join both hands and dance around in place with four three steps to right, with four to the left. Dancing around to right partners extend horizontally left arms, right arm bent, and dancing to left, right arms straight and left bent. Taken between each two figures.

## Figure 2

Measures 1-8. Starting position. Eight pas-de-basque-steps beginning left foot.

Measures 9-16. Chorus as above.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## Figure 3

Measures 1-8. All dance eight dal steps in place, stamping first on right foot,— Stamp right foot sideways right, swing left across right while hopping once on right, same to left.

Measures 9-16. Chorus as above.

## Figure 4

Measures 1-4. All face center. "Look out position" is taken four times with A behind B.

Measures 5-8. All quickly face about and with B behind A, "Look out position" is taken four times.

Measures 9-16. Chorus as above.

## Figure 5

Measures 1-8. A's form inside circle facing outward, B's outside circle facing inward. Partners in front of and facing each other, take right hands and dance eight dal steps in place.

Measures 9-16. Chorus as above.

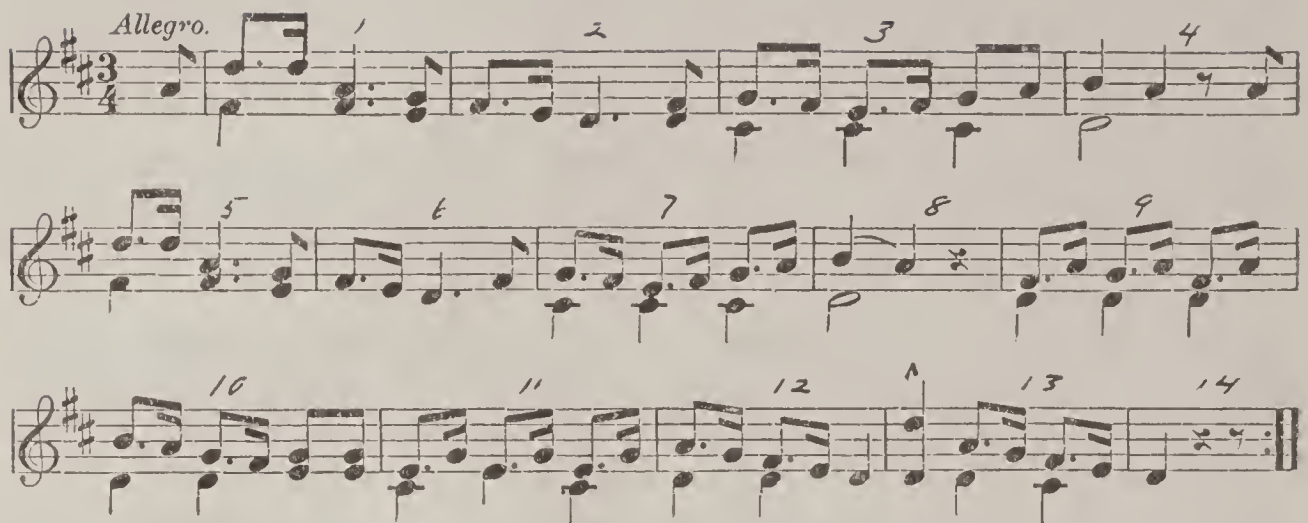
## Figure 6

Measures 1-8. Couples place themselves behind each other forming a circle. B on right side of A, A with right hand holding partner's left. B outside and A inside the circle, free hands on hips. All except couple number one bend down and clap hands in time with the music. Couple number one raise arms forming an arch, and run around the circle, stamping on each third step. Arch forms over the bent couples' heads, B inside, A outside. Run to starting place where they bend forward and take same position as other couples. As soon as couple one has passed over couple two, couple two rise and form arch and follow couple one, and all other couples do the same. Music repeated until all have returned to places, keeping time to music by clapping.

Measures 9-16. Chorus as above.

## LASSIE, DANCE\*

Victor 17330  
Columbia A 3040



Formation: Single circle. Partners face each other, hands on hips.

Measures 1-8. Place right toe forward, turn half turn to left and bow to neighbor. Reverse and bow to partner. Repeat three times.

Measures 9-12. Dance twelve kicking steps in place, beginning with left foot.

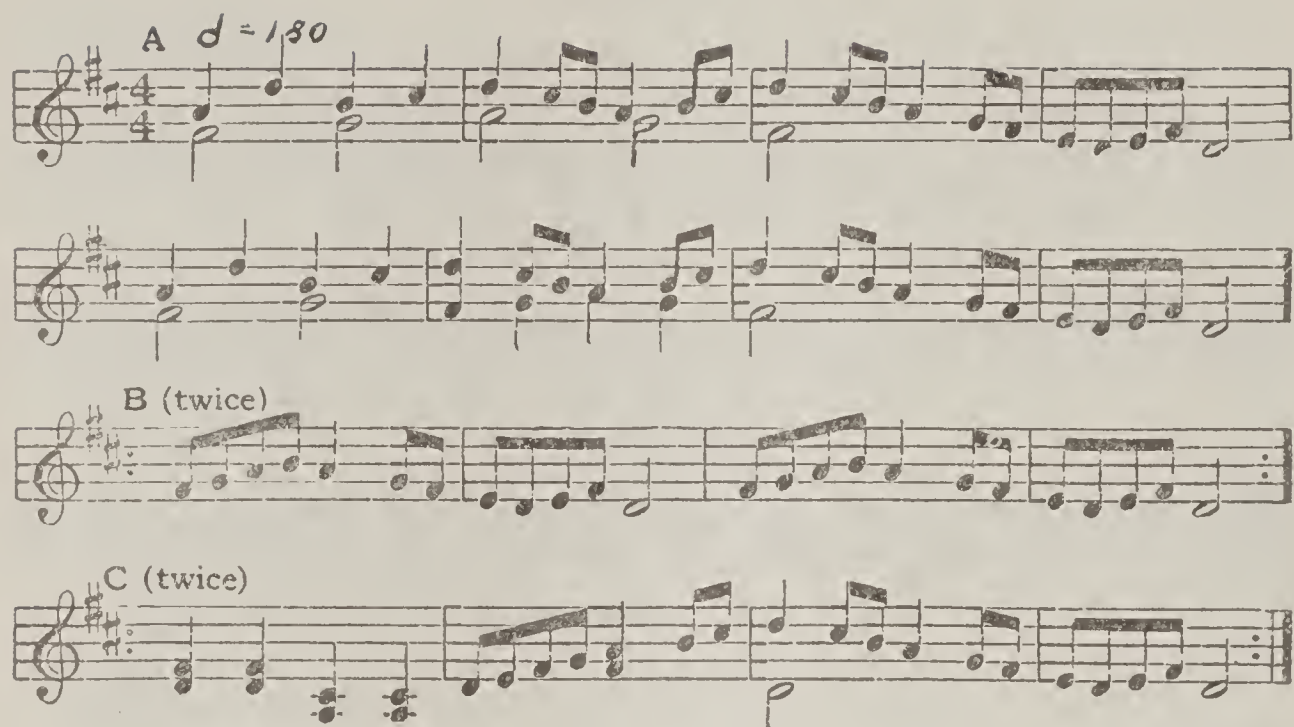
Measures 13-14. Clap own hands, join hands with partner, stamp, and turn in place with three running steps.

Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.



## MAY POLE DANCE\*



Formation: The dancers in couples form a double circle about the May pole, all facing in the same direction; number one in each couple on the left, number two on the right.

## Introduction

4 measures. With inside hands joined shoulder-high, and outside hands holding skirts diagonally outward, all stand with the right foot pointed forward and hold this position through the four measures of the Introduction.

1. A. Measures 1-6. In couples, beginning with the right foot, all skip around the pole in a circle, making two skips to each measure.

Measures 7-8. With four skipping steps, the couples swing in facing the pole, and forming a single circle with hands joined.

2. B. Measures 1-2. With four skipping steps, all advance toward the pole.

Measures 3-4. With four skipping steps, all move back from the pole.

Measures 5-8. Same as measures 1-4.

3. C. Measures 1-8. Join right hands, lifting skirts with left hands, and beginning with the right foot turn partners, making two skipping steps to a measure. Finish with number one inside, with back to the pole and facing partner.

\* From "Folk Dances and Singing Games," Burchenal. By Courtesy of G Schirmer, Inc., New York.

4. A. Measure 1. Lifting their skirts with both hands and beginning with the right foot, number one and number two each polka to the right. In this step each measure should be counted "one, and, two, and."

Measure 2. Hop on the right foot and at the same time point the left foot forward and slightly to the left (one, and) hop on the right foot, and at the same time touch the left toe behind the right heel (two, and).

Measures 3-4. Repeat the same beginning with the other foot and moving to the left.

Measures 5-6. Same as measures 1-2.

Measures 7-8. Same as measures 3-4.

5. B. Measures 1-7. Join right hands and turn partners beginning with the right foot, and making one polka-step to a measure. During the step the free hand lifts the skirts as before.

Measure 8. All swing into a single circle, with one more polka-step.

6. C. Measures 1-8. All dance around the circle, beginning with the right foot and making two skipping steps to a measure.

7. A. Measures 1-2. With four skipping steps, all advance toward the pole.

Measures 3-4. With four skipping steps, all move back from the pole.

Measures 5-8. Same as measures 1-4.

8. B-C. Measures 1-2. With four skipping steps the first couple advance to the pole, and each grasps a ribbon with right hand.

Measures 3-4. With four skipping steps, move backward from the pole to place, and immediately face each other, with the right foot pointed toward partner, number one turned slightly toward the pole, number two turned slightly away from the pole.

Measures 5-6. The second couple do the same.

Measures 7-8. The third couple do the same. Continue until all have taken ribbons. If there are four couples, this will bring them to the eighth measure of C.

Winding the May pole

9. A-B. Measures 1-16. With thirty-two skipping steps, all make a grand chain, number twos moving around the circle from right to left, number ones in the opposite direction. This will wind the May pole.
10. C. Measures 1-2. With four skipping steps all advance to the pole and drop ribbons.

Measures 3-4. All join hands, and with four skipping steps move back from the pole.

Measures 5-8. Advance and retire again.

11. A. Measures 1-8. Still in a single circle, with sixteen skipping steps all dance around pole.

12. C. Omit B, and play C for this last figure.

Measures 1-8. Number one of the first couple releases the hand of the dancer in front of her. All continue skipping, and number one leads the dancers in a string away from the pole, all singing.

The May pole, which is supposed to be dedicated to the goddess of flowers, stands at least twelve feet from the ground. Its top is dressed with flowers, and from it hang long streamers (one for each of the dancers) of various light spring colors. Every movement of the dance should be free and joyous, expressive of the sunshine and new life that comes with spring.

### Rope Skipping Rhymes    Grade V    Girls\*

#### I Plain Jumps

1. Lady, lady at the gate  
Eating cherries from a plate  
How many cherries did she eat — 1 — 2 — 3 — 4 — 5.
2. Chickety, chickety, chop  
How many times before I stop?
3. Old King Cole was a merry old soul  
And a merry old soul was he,  
He called for his pipe and he called for his bowl  
And he called for his fiddlers three.
4. Little Jack Horner sat in a corner with his pie nearly all  
eaten up,  
And twixt finger and thumb  
He held a big plum  
And said, "What a big boy am I."
5. The autumn is Bo-peep  
The milk weed pods her sheep  
Alas she cannot find them;  
For where they stood a while ago  
She finds all hanging in a row  
They've left their tails behind them.
6. I dreamed that my horse had wings and could fly  
I jumped on his back and rode to the sky;  
The man in the moon was out that night  
He laughed loud and long when I pranced into sight.

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\* From Michigan State Syllabus on Physical Training.



## II Skim the Milk Type

(To skim the milk means a plain run through).

Run in jump twice — run out

Run in jump three times — run out

Run in jump four times — run out

Run in jump five times — run out

Vary by doing different things.

1. Plain skim the milk — front door
2. Plain skim the milk — back door
3. Skim, turning on each jump
4. Skim, jumping with feet crossed
5. Skim, jumping on one foot
6. Skim, jumping on one foot and turning
7. Skim, bounding a ball, 1-2 1-3 1-4 1-5 and throwing it out
8. Same as 7, only toss ball
9. Skim, alternately tossing and bounding

## III Stunt Type

1. Itisket, itasket, a green and yellow basket  
I lost a letter for my mother and on my way  
I found it, I found it, I found it. (Drop and pick up handkerchief.)
2. There was a crooked man and he walked a crooked mile  
He found a crooked sixpence beneath a crooked stile  
He bought a crooked cat that caught a crooked mouse  
And they all lived together in a little crooked house.  
(Jump with feet crossed)
3. Heel and toe — skip the rope
4. Double Dutch — turning two ropes
5. “Mother, mother, where’s the key?” Jump to one end of rope.  
“Go ask father.”  
“Father, father, where’s the key?” Jump to other end.  
“Have you washed the dishes?” “Yes.”  
“Have you swept the floor?” etc.  
“Turn the key in the lock and run out to play.”
6. 

Buster Brown		
Lady, lady		turn around.
Buster Brown		
Lady, lady		touch the ground.
Buster Brown		
Lady, lady		touch your shoe.
Buster Brown		
Lady, lady		that will do.

7. I asked my mother for fifteen cents  
To see the elephant jump the fence  
He jumped so high he reached the sky  
And never came back till the Fourth of July.  
(Jump higher and higher)

#### IV Rock the Cradle Type

1. Old man Daisy, what makes you so lazy  
Up the ladder, down the ladder —A — B — C —  
Salt, vinegar, mustard, pepper.
2. Rock-a-bye Baby upon the tree top  
When the wind blows the cradle will rock  
When the bough bends the cradle will fall  
Down will come baby, cradle and all.
3. Hickory, dickory dock  
The mouse ran up the clock  
The clock struck one  
And down he run  
Hickory, dickory dock.

### Stunts and Contests    Grade V

Organization pp. 88 and 16.

#### Boys

Balancing exercise	The palm spring
Forward roll	Arms length tag
Single squat	Hop wrestle
Stiff leg bend	Poison
Knee dip	The finger feat
Through the loop	Rooster fight
The tantalus tricks	Indian wrestle
Knuckle down	Chinese get-up

#### Girls

Same as for boys, omitting "Forward roll" and "Indian wrestle."

### Rhythmic Steps    Grade V    Girls

A few minutes should be devoted each week to the teaching of rhythmic steps and once learned they provide excellent material for relief drills in addition to the rhythmical training.

See "Singing Games, Folk Dances, and Rhythmic Steps," p. 69.

For description of the exercise see "Rhythmic Steps" p. 70.

For continuous forward or backward movement, have alternate rows face the back of the room. Two contiguous rows, one odd and one even, then pass around the row of seats between them.

For sideward movement use the above formation or form the class in a large circle around the room.

Note: The hands are placed on hips in all of the following exercises unless otherwise indicated. Watching the feet should not be allowed. Emphasize heads up.

Review all exercises of the lower grades.

Heel and toe polka

Glide-balance-hop

Schottische step

Step-swing-hop

Mazurka-hop

Three-step-turn

Follow touch-step. Touch the left foot forward with toe pointed-1. Step left forward-2. Bring right foot up to the left-3. Continue alternating right and left.

The cut step forward

Follow double touch-step. Same as follow touch-step except that the toe is touched twice

Touch-step forward and sideward 1-2. Step forward and bring feet together 3-4. Repeat alternating left and right.

Balance touch-step. Touch the left foot forward with toe pointed-1. Step forward on the left-2. Raise right heel-3. Same with right. Repeat.

Variations: (a) Double toe touch forward. Toe touch forward and sideward.

Touch-step left forward-1. Raise left foot in front of right knee-2. Change-step left forward 3-4. Same right 5-8. Repeat.

Step left forward-1. Close right and bend knees-2. Straighten knees-3. Same right 4-6. Repeat.

Change from step-hop to change-step on command.

Four change-steps forward 1-8. Eight glides left sideward 9-16. Repeat.

Step-courtesy left and right sideward 1-4. Three glides left sideward and close on 8. 5-8. Same right 9-16. Repeat.

Four polka hops forward 1-8. Four slide-hops forward 9-16.

Three steps forward beginning left, hop on left and swing right leg forward on 4. Same right 5-8. Repeat.



Grapevine. Dancers join hands and form a single circle, facing center. First and last pupils drop hands. The first girl places hands on hips and, turning to the left, passes under the arms of other dancers, weaving in and out. Other girls in succession, place hands on hips and follow the leader. When the end of the line is reached each girl joins the circle and the grapevine continues until the leader is again in her original position.

Note: For more advanced work the teacher may select suitable steps for this grade from the list of "Rhythmic Steps" on p. 70.

### Schoolroom Games Grade V

Games continued from lower grades

- Slap Jack p. 159
- Overhead relay p. 178
- Potato race p. 179
- Carry and Fetch p. 180
- Corner Spry p. 180
- Last Man p. 179
- Vaulting relay p. 178

#### CALL TAG

One of the players is chosen to be "it" and stands near the front of the room. "It," or the leader, calls the names of two pupils, who must change places. While changing they may be tagged; the one tagged becomes "it."

*Variation:* All players hop or skip.

#### CRISS CROSS GOAL

A basket is placed in the center of the room, at the front; a throwing line is drawn in front of each side row of seats. The players are divided into two teams of equal number and each team is again divided into two divisions, A and B. Division A stands in the outside aisle and division B in the second aisle, toward the center of the room.

The last player in division B has a bean bag or ball, and at the leader's command, throws it to the last player of division A, who immediately throws it to the next player in division B. In this manner the ball is criss crossed up the two rows. The team whose first player first receives the bag, scores three points.

When the first player in division A receives the bag, he runs to the throwing line and endeavors to throw it into the basket. If unsuccessful he secures the bag, returns to the throwing line and tries again, the throwing continuing until one player throws his bag into the basket. The one doing so first, scores one point for his team. The team wins that has scored the most points, from both sources, at the end of the playing period. If the teams

contain an odd number of players, then the division containing the greater number should be designated as division A and the last player in this division begins the passing.

*Variation:* Each player in both divisions takes turns in throwing the bag.

#### PASS THROUGH GOAL TAG

One player is chosen to be "it." He calls the name of some player, who immediately leaves his seat, while "it" gives chase. The runner cannot return to his seat until he has passed through a goal — a line drawn across the front of the room. If caught before returning to his seat he becomes "it."

*Variation:* Several goals.

#### WASTE BASKET TOSS

The players are divided into two or four teams of equal number. A waste basket is placed in the center of the room, near the front wall. One player of each team stands beside the basket and the other team players in opposite side aisles. The first player of each team has a ball or bean bag, and at the leader's command, endeavors to toss the ball into the basket; if unsuccessful, the player beside the basket tosses the ball back to the first player, who continues throwing until the ball enters the basket. When a successful throw is made the player at the basket runs to the end of the line, player No. 1 takes his position beside the basket, picks up the ball and throws it to player No. 2, and the games continues as described. The team wins whose first player, after moving to the front from the rear position, first throws the ball into the basket. The other two groups now play and the winners play for the championship.

*Variation:* The player who first throws the ball into the basket scores one point for his team. The opposing players should begin throwing at the leader's command. The team that scores the most points wins.

#### OVER AND UNDER

Each row should contain the same number of players. The first player in each row has a bean bag or book, and at the leader's command passes it over his head with both hands to the player behind him, who passes it on to the next player. When the last player receives the bag he bends deeply to the right side, the bag just clearing the floor, and passes it to the player in front of him and so on. When the first player receives the bag, he again passes it over his head; the last player this time passes the bag up the left aisle. The row wins whose first player first receives the bag after it has made four overhead trips.

*Variation:* Pass several different objects in quick succession.

For the playground: Line up and change positions as in Stride Relay, page 185. The first player has two balls; the first ball



is passed between the feet, and after a count of ten, the second ball is thrown, backward, over head. Each player, before throwing, should make sure that the player behind him is in position. The last player after receiving both balls, runs to the front position.

#### BLACKBOARD RELAY\*

As here explained, this game is adapted to grammar (sentence construction, and punctuation). It may be made to correlate with almost any school subject, as explained. The class is seated with an even number of pupils in each row.

A piece of crayon is given to the last players in each row, all of whom at a given signal run forward and write on the blackboard at the front of the room a word suitable to begin a sentence. Upon finishing the word each player returns at once to his seat, handing the crayon as he does so to the player next in front of him. This second player at once runs forward and writes one word after the first one, to which it must bear a suitable relation. In this way each player in the row adds to the sentence being written by his own row, the last player being required to write a word that shall complete the sentence, and to add punctuation marks.

The points scored are 25 for speed (the first row to finish scoring the maximum and the others proportionately in the order of finishing), 25 for spelling, 25 for writing, and 25 for grammatical construction, capitals, and punctuation. The row wins which scores the highest number of points.

The following modes of correlation are suggested for this game:

*Arithmetic* Each relay of pupils writes and solves on the blackboard a problem dictated by the teacher just before the signal to leave their seats. The line wins which has the largest number of problems correct. Multiplication tables may also be written, one step for each pupil.

*English grammar or punctuation*, as explained previously; *spelling*, the teacher announcing the word for each relay as they leave their seats; *authors*, each pupil to write the name of an author belonging to a certain period or country; each pupil to write the name of some poem, play, story, essay, or book by an author whose name is given at the outset of the game; or the names of characters from a given literary work or author; or the next line or passage from a memorized selection.

*Geography* The names of mountain ranges, rivers, capital cities, boundaries, products.

*History* The names (related to a given period if desired) of famous men, statesmen, military men, writers, artists, musicians; of battles, discoveries, etc.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher



## BULL FROG RELAY

Pupils in columns or file formation arranged according to size and equal in number. After player has completed his turn in racing, he must pass by way of left side of team to the rear and place hands on shoulders of team mate in front observing complete silence and perfect alignment.

Position of individuals when in action.

Hands on hips; deep knee bend.

## HOPPING RELAY

On a given signal, number "one" of each column of files hops forward in bent knee position until reaching wall which must be tagged. Assumes erect position and runs back to line, touches the next player on left hand and passes to rear of column of files.

The second player on receiving "touch off" follows a like procedure in progress observing the same rules as number "one!" Each player, in turn does this, the file winning whose last player is first to dash over the starting line in his return passing to rear and placing hands on shoulders of team mate in front.

Fouls:

1. Starting before "touch off."
2. Feet must be together, knees bent, hands on hips when hopping.
3. Failure to "touch off" on left side and pass to rear of team.
4. Imperfect alignment, hands not on shoulders and silence after having "touched off."

## IN AND OUT RELAY

Formation: Players seated in rows of equal numbers. Alternate rows playing at the same time.

Explanation: Open five books and stand them on end in a straight row in front of each form of desks. Books should be placed about two feet apart. This is played like "Automobile Race" (see p. 135) excepting that each player must go between the books by passing to the right of the first and the left of the second, etc. when he has passed the last book he returns going backward. If any book is knocked over it must be stood up by the player knocking it over.

Suggestions: It is helpful if each row contesting has a leader not playing to act as captain and see that no errors are made.

## ALL-UP RELAY

Formation: Pupils seated in rows of even numbers. Alternate rows play at the same time.

Explanation: In front of each row is marked a circle one yard in diameter. Let each pupil take a book from his desk. At the word "Go" the first player of each contesting row leaves his seat from the right, runs forward, opens his book, stands it on end

in the circle, runs completely around his row of desks returning to the right side from which he started and sits on his desk facing the back of the room. When player No. 1 is sitting on his desk, player No. 2 runs and so on until the last player is sitting on his desk, and all books have been stood up in the circle. The player No. 1 leaves his desk, runs as before, this time taking his own book from the circle, but this time he sits in his seat on the return, No. 2 following as before. When the last player is back in his seat with his book, the race is ended. The row whose last player returns to his seat first raises both hands over heads and says, "We Win." If any book is upset during the race it must be stood up by the player upsetting it, before that player continues the race.

Suggestions: It is helpful to have a pupil not playing to watch each row contesting to see that no errors are made. He should see that each player stands up any book knocked over. This race has more speed if two players in the same row have the same book. This can easily be arranged by having pupils sitting in front seats take out spellers, those in the second seats, readers, etc.

### Outdoor Games Grade V

Games continued from lower grades.

Garden Scamp p. 164

Hound and Rabbit p. 163

Stealing sticks p. 183

I Spy p. 183

Leap Frog race p. 184

Hill Dill p. 185

Whip Tag p. 185

Catch the Handkerchief p. 117

#### FLYING BALL\*

The players stand in a circle, some distance apart. One player called the center stands in the circle. The ball is thrown from one player to another across the circle or it may be passed to the nearest neighbor. The center tries to touch the ball; if he succeeds, the one who last threw the ball or dropped it (as that may happen quite often) becomes center. If you have a large class form two or three circles.

#### CIRCLE KICK BALL

Players form a circle, hands joined. A basket ball is introduced at any part of the circle and the players kick the ball from one side to the other. The players may prevent the ball from passing

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\* From "Manual of Physical Training," Kansas City, Mo., public schools. Dr. F. Burger, Director.

to the outside of the circle, with their feet, limbs, or body, but must not break hands. The two players between whom the ball passes are eliminated. A player who kicks the ball overhead is also eliminated. Those who are eliminated may begin a new game, and play without elimination, until the first circle has but five players remaining, when a new game is begun with all the players.

*Variations:* 1. Circle revolves in either direction, instead of remaining stationary. 2. An imaginary line divides the circle into two teams, A and B. Each player endeavors to kick the ball through the opposing side, circle stationary or revolving. Successful player scores one point for his side, 15 points make a game. A kick overhead deducts one point; players are not eliminated.

#### FISH NET\*

Two goal lines are drawn some forty to fifty feet apart and reaching from side to side of the play space. The players are aligned on one of the goal lines. One player, the "Net," stands on the opposite goal line. At the call, "The Net is coming!" all move forward to the opposite goal, while the "Net" tries to catch a "Fish" by throwing his arms around him. The one caught joins hands with him on the opposite goal line. The "Net" again gives his warning, and as the "Fish" swim to the other side, another one is caught by the "Net," now consisting of two players; encircling him and grasping hands, they take him to the goal, where he joins the net. As the net becomes longer, several fish may be caught at one time. The last one caught is the "Net" for the next game. If the catchers let go of hands the net is broken and those in it are released.

#### DUCK ON THE ROCK

A stake 2 feet long is driven into the ground one-half of a foot. A bean bag is placed on the stake and a player chosen as guard. The other players, each with a bean bag, line up behind a throwing line, 20 or 25 feet away, and endeavor to knock the bean bag off the stake, either throwing in turn or at their pleasure. They will, of course, run forward and get their own bags, endeavoring to return without being tagged by the guard. The guard may tag only when his bag is on the stake and whoever is tagged exchanges places with the guard. When played in the gymnasium an Indian club may serve as a stake.

*Variations:* (1) Draw a circle, with a 10-foot radius, about the stake; players may be tagged only when within the circle; (2) if a player's bag falls on the line of the circle or beyond, he becomes guard.

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\* From "Manual of Physical Training," Cincinnati public schools, by permission of author Dr. Carl Ziegler.



## LAST COUPLE OUT

Groups of nine to fifteen players each play separate games as the game is not suited to larger numbers. Players stand in couples and the odd player is "it." The couples stand in a line and the odd player in front. He calls "Last couple out" and the rear couples must separate, run forward, and try to touch one another again before the odd player can tag either of them. The odd player may not look around and so can not see the players till they have passed him. If they succeed, the odd player is "it" again. If he tags one, the one is "it" and the catcher has the other one of the couple for a partner.

## CENTER STRIDE BALL

All the players but one form a circle, and take a stride position, their feet touching those of the next player. One player in the center of the circle has a basket ball or playground ball and endeavors to throw it between the feet of the players, who may stop the ball only with the hands. The player who permits the ball to pass between his feet, secures the ball and changes places with the center player.

*Variations:* 1. After the ball has passed to the outside, all the players face outward and the player between whose feet the ball has passed endeavors to throw the ball into the circle. 2. Draw a line through the center of the circle; the players on one side of the circle compose one team. The players of each team, alternately standing in the center of the circle on the line, endeavor to throw the ball through the opposite side and if successful score one point for their team. If unsuccessful, after three trials, a player of the other side enters the circle. The side wins which has scored the most points, after all have thrown.

## CROSS TAG\*

One player is chosen to be "it." He calls out the name of another player, to whom he at once gives chase. A third player at any point in the chase may run between the one who is "it" and the one whom he is chasing, whereupon this third player becomes the object of the chase instead of the second. At any time a fourth player may run between this player and the chaser, diverting the chase to himself, and so on indefinitely. In other words, whenever a player crosses between the one who is "it" and the one being chased, the latter is at once relieved of the chase and ceases to be a fugitive. Whenever the chaser tags a player, that player becomes "it." Considerable sport may be added to the game by the free players trying to impede the chaser and so help the runner, getting in the way of the former without crossing between the two, or any other hindering tactics.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

## THREE DEEP

Group the players in couples and form them in a circle, all facing in. Select a player as runner and another as chaser. The chaser tries to tag the runner who tries to escape by dodging in and out of the circle. If the runner is not caught and is in danger, he may seek refuge by standing in front of some couple, this making "three deep." The outermost player in the "three deep" line must now become the runner and try to escape being tagged. If the chaser catches the runner, the runner becomes the chaser, and the former chaser, the runner. This is a splendid game to develop alertness and quickness for the rapid changes are very uncertain.

## BAT BALL

At one end of the playground mark a home base. Drive a stake 40 feet in front of the base. Two lines forming a right angle at the home base, mark the foul lines. The players are divided into two teams, one stationed in the field and the other at the home base. The players at bat, in succession, toss a basket ball or volleyball, into the air, and hit it with the open hand or fist. If the ball lands fair, inside the foul lines, the batter endeavors to run round the stake and back to home plate, without being hit with the ball. If successful he scores one point for his team. However, he may be put out by a player in the field, who may hit him with the ball; the field player shall not run with the ball, although they may pass it to each other. When three players have been put out, the other side takes its turn at bat. The team wins that has scored the most runs after each team has had an equal number of turns at bat.

If the game ends in a tie score the game shall continue, each team batting in turn until the score is broken.

## DODGE BALL

The players are divided into two groups of equal number; one group stands on a circle 30 or 35 feet in diameter, and the other group in the circle. The outside players have a basket ball with which they endeavor to hit the center players, who may jump, dodge or run about in order not to be hit. Whoever is hit joins the players on the circle. If the ball hits more than one player, on one throw, only the first player hit leaves the circle. Should the ball come to rest within the circle, an outside player must get the ball and throw it to a player on the circle; he must not carry the ball out. Likewise if the ball rolls away from the circle it should be thrown back. The player throwing the ball must be outside the circle, otherwise the player who is hit need not leave the center. The player who remains the longest in the circle wins the game. The other group now enters the circle and the game continues as before.

### Relief Drills Grade VI

Introduction: To open and close the lesson, see p. 33.

Leadership: See Part II, p. 44, and relief drills, grade III, p. 142.

Drills: Change drill every two weeks.

1. Raise arms sideward, rise on toes and breath deeply-1.  
Lower arms sideward downward, lower heels and exhale-2. Repeat 8 times.  
Hands on top of head, elbows well back. Trunk circling 16 counts.  
Running in place, working bent arms vigorously forward and backward.  
West Point breathing.
2. Rise on toes and place hands at upward bend position-1.  
Stretch arms and look upward-2. Return to one and position. Repeat 16 counts.  
Raise arms sideward and twist trunk to side-1. Return-2. Repeat 16 counts alternating sides.  
Running in place raising knees high in front, 16 counts.  
West Point breathing.
3. Place hands on shoulders and right foot to side-1. Bend trunk to right and fling arms sideward-2. Return to one and position. Repeat 16 counts to each side.  
Hands on neck. Raise straight leg forward, alternating right and left. 16 counts.  
Hopping on toes in place, 16 counts.  
West Point breathing.
4. Place arms at upward bend and right foot sideward-1.  
Bend right knee, bend trunk to right and stretch arms upward-2  
Return to one and position. Repeat 16 counts to each side.  
Place hands on neck and run in place, raising straight legs forward.  
West Point breathing.
5. Hands on hips. Half knee bend-1. Straighten knees and at same time bend trunk forward-2. Return to one by raising trunk and bending knees. Continue 16 counts.  
Arms to thrust. Jump feet apart and stretch arms sideward-1. Feet together, arms to thrust-2. Repeat 16 counts.  
Raise arms sideward upward and breathe deeply. Lower arms and exhale. Repeat 5 times.
6. Raise arms sideward and place right foot sideward-1.  
Bend right knee, bend trunk to right, raise left arm high over head, lower right arm to side-2.



Return to one and position. Repeat 16 counts to each side.

Rocking step, No. 13 p. 71.

West Point breathing.

7. Raise left arm forward upward, touch left toe forward-1. Lower arm, replace foot and raise right arm and touch right toe forward-2. This is done with continuous hopping. 16 counts.

Stunt. Heel and Toe spring, p. 329. (The line on the floor is not necessary.)

Raise arms sideward, palms up and breathe deeply. Lower arms and exhale.

8. Mimetic exercise. Driving Stakes, p. 63.

Hands on hips. Raise left leg sideward and hop twice on right foot 1-2. Quickly swing left leg downward and raise right leg sideward, hop twice on left foot 3-4.

Repeat in rhythm, 16 counts.

West Point breathing.

9. Place hands on hips and right foot to side-1. Place hands on neck, rise on toes, and raise chest-2. Return to one and position. Repeat 16 counts.

Mimetic exercise. Hoisting Sail, p. 63.

West Point breathing.

10. Jump feet apart. Bend knees, lower hands to floor. Straighten knees, rise on toes and raise arms upward over head, look up. Repeat 10 times.

Hopping exercise. Hands on neck. Spring up and place left foot forward and right foot backward; quickly change position of feet and continue in hopping rhythm. 16 counts.

11. Jump feet apart and bring arms to thrust position. Bend trunk forward but with slight head and trunk twisting to right, touch left fingers to floor and extend right arm sideward-1. Return to starting position-2. Same exercise to other side-3. Return-4. Continue in rhythm, alternating sides, 16 counts.

Rhythmic step. Bleking step, p. 72.

West Point breathing.

12. Mimetic exercise. Throwing the Basket Ball, p. 62.

Run in place. Hands on neck. Raise straight legs backward, 8 counts. Forward, 8 counts.

West Point breathing.

Note: To construct new drills use mimetic exercises, see p. 61; rhythmic steps, see p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons Grade VI

## LESSON 1

Mark ——— **Time!** Class ——— **Halt!**

Marching around one row of desks. Odd rows face back of room.  
Forward march from stand. Forward march from marking  
time. Class ——— **Halt!**

Work for a class rhythm and uniformity in starting and halt-  
ing.

**At Ease! Attention!**

Hands on hips ——— **Place!** Chest raising and head backward  
bending ——— **One! Two!** etc., 16 counts.

Arms forward ——— **Bend! Position!**

Arms sideward ——— **Raise!** Arms forward ——— **Bend!**

Arms sideward ——— **Fling!** Arms ——— **Lower!**

Arms upward bend and right foot sideward ——— **Place!**

Arms upward ——— **Stretch! Bend! Stretch! Bend!**

Arms downward stretch and foot ——— **Replace!**

Hands on hips ——— **Place!** Right foot forward ——— **Place!**

Heels ——— **Raise!** Repeat, **One! Two!** etc.

Foot ——— **Replace! Position!**

Arms to thrust ——— **Bend!** Step forward on right foot ———  
**One!** Bend trunk forward downward close to right knee  
and stretch arms forward to touch floor ——— **Two!** Return  
to one ——— **Three!** Foot replace ——— **Four!** Continue  
in rhythm to four counts. Repeat with left foot forward.  
Make the exercise vigorous by reaching as far forward as  
possible and returning to thrust position with a quick upward  
spring.

Hopping exercise. Hands on hips.

Hop in place with feet together, 4 counts. Make one quarter  
turn right, hop, 4 counts. Repeat turn on every fourth count  
until facing forward. Continue, starting left, 16 counts.

Breathing exercise. Place hand on chest. Draw elbows and  
shoulders well back and take a deep breath ——— **One!** Re-  
lax and exhale ——— **Two!** Repeat.

## LESSON 2

Marching around one row of seats.

Forward ——— **March!** Change from marching to double  
time on command. Double time ——— **March!** p. 22.

Backward ——— **March!** Starting backward on left foot immedi-  
ately after the command. To resume forward marching,  
command, Forward ——— **March!** Start forward on left foot.

**At Ease! Attention!**

Hands on neck ——— **Place!** Chest raising and head backward bending ——— **One! Two!** etc., 16 counts. Hold elbows well back. To overcome hollow back and protruding abdomen, incline slightly forward until weight is over balls of feet.

Arms upward bend and right foot sideward ——— **Place! Position!** Repeat, **One! Two!** etc. several times.

Raise arms sideward and place right foot forward ——— **One!** Raise arms upward and rise on toes ——— **Two!** Return ——— **One! Two!** etc. **Position!** Same left. Emphasize stretching up tall and raising head high.

Hands on hips ——— **Place!** Trunk bending to the right ——— **One!** To the left ——— **Two!** Continue in slow rhythm ——— **Begin!** 16 counts. **Halt!**

Mimetic exercise. **Driving Stakes**, p. 63.

Hopping exercise. Hands on hips.

Hop twice on left foot with right leg raised sideward.

Swing right leg down to hop twice and raise left leg sideward. Continue in hopping rhythm raising legs alternately to the side.

West Point breathing. Keeping the arms at the sides, turn the palms outward and inhale ——— **One!** Return and exhale ——— **Two!** Repeat five times.

### LESSON 3

Marching around one row of seats.

Mark time eight counts, march forward eight counts, mark time eight counts, march to places.

Hands on head ——— **Place!** Chest and heel raising ——— **One! Two!** Repeat by response to count, 16 counts. **Position!**

Arms forward bend and right foot forward ——— **Place! Position!** Same with left foot forward. Repeat to count alternating right and left foot placing. Hold positions if necessary to make corrections. Vary the length of pause to secure alertness.

Hands on neck ——— **Place!** Trunk forward ——— **Bend! Raise!** Repeat, **One! Two!** etc. Head should be in line with body. Back flat and trunk bending from the hips.

Arms upward ——— **Bend!** Stretch left arm upward and right sideward ——— **One!** Bend ——— **Two!** Stretch left arm sideward and right upward ——— **Three!** Bend ——— **Four!** Continue in rhythm, 16 counts ——— **Begin! Halt!** This may be combined with heel raising on “**One**” and “**Three**” or foot placings forward or sideward.

Mimetic exercise. **See Saw**, p. 61.

Right face in aisles.



Hands on hips ——— **Place!** Alternate right and left knee upward bending ——— **Begin!** 16 counts in rhythm. **Halt!**

Rhythmic step. **Bleking Step**, p. 72.

West Point breathing.

#### LESSON 4

Two steps forward ——— **March!** 3 counts.

Left ——— **Face!** Right ——— **Face!**

Explain and demonstrate facing. In early lessons secure rhythm by counting aloud or clapping hands; later establish a class rhythm without aid.

Hands on neck and right foot sideward ——— **Place!**

**Position!** Repeat by response to count, **One! Two!** etc. 16 counts.

Arms upward ——— **Bend!** Stretch arms sideward ——— **One!**

Raise arms upward ——— **Two!** Lower sideward ———

**Three!** Bend ——— **Four!** Repeat in response to 4 counts, several times. Try for accurate movements and correct posture (see p. 46). May be combined with heel raising, knee bending, or foot placing.

Place hands on hips and right foot sideward ——— **One!** Place hands on neck and twist trunk to right ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Repeat to 4 slow counts and same left, 4 counts, two or four times in each direction.

Arms to thrust ——— **Bend!** Bend (deep) and spread knees, stretch hands downward to floor ——— **One!** Return ———

**Two!** Continue in rhythm ——— **Begin!** 8 counts.

Head and trunk should be held erect throughout the exercise.

Rhythmic step. **Rocking step**, p. 71.

West Point breathing.

#### LESSON 5

About ——— **Face!** Left ——— **Face!** Right ——— **Face!**

Practice the about face several times until a uniform rhythm is established.

Three steps forward ——— **March!** 4 counts.

Three steps backward ——— **March!** 4 counts.

Arms upward ——— **Bend!** Arms sideward ——— **Stretch!**

**Bend! Stretch! Bend!** Arms upward ——— **Stretch!**

**Bend!** Repeat. Hold positions to make corrections.

For hollow back, protruding abdomen and drooping head, incline slightly forward until weight is over balls of feet. Repeat the upward stretch and incline forward at the same time. Use correction cues, p. 58.

Hands on neck ——— **Place!** Place right foot sideward and bend trunk right ——— **One!** Return ——— **Two!** Repeat, **One! Two!** Same left.

Hands on shoulders place and heels ——— **Raise! Position!** Repeat, **One! Two!** etc. Get accurate movements with good posture and balance.

Hands on hips ——— **Place!**

Raising right and left legs forward, alternating to 16 counts. **Begin! Halt!** Correct tendency to hunch forward. The leg should be lifted but a few inches from floor. Point the toes.

Mimetic exercise. **Chopping Wood**, p. 63.

Mimetic exercise. **Jumping Jack**, p. 61.

West Point breathing.

#### LESSON 6

Marching around one row of desks.

Right step (left) ——— **March!**

Change from right to left side step on command.

Take short steps and at first aid class to establish rhythm by counting or clapping.

Hands on hips ——— **Place!** Hands on neck ——— **Place!**

Change to count, **One! Two!** Try for quick accurate response.

Raise arms and place right foot sideward ——— **One!**

Twist trunk to right ——— **Two!** Return ——— **Three!**

Position ——— **Four!** Repeat to four slow counts. Same left. Twisting should be from the waist. Make it a response exercise.

Arm circling (p. 30.) ——— **Begin!** 8 counts in each direction. **Halt!**

Hands on hips ——— **Place!** Leg backward raising alternating right and left to 16 counts ——— **Begin! Halt!**

Mimetic exercise. **Windmill**, p. 61.

Mimetic exercise. **Start of a Race**, p. 62.

West Point breathing.

#### LESSON 7

Serpentine marching, p. 149.

Review halting and starting commands.

Try for improvement in class rhythm and military carriage.

Change from marching to double time on command. To resume marching, command, Forward ——— **March!**

Hands on shoulders and right foot sideward ——— **Place!**

Head, chest and heel raising, **One! Two!**

Repeat by response to count.

Hands on hips ——— **Place!**

Right forward ——— **Charge!** p. 31. **Position!**

New exercise. Explain and demonstrate.

Repeat several times and make corrections. Same left.

Relaxing hands. Raise extended arms to a horizontal position in front and shake hands vigorously. Swing arms to a horizontal position at sides, shaking hands in this position, then high over head, shaking them there. 16 counts in each direction.

Vaulting seats. Keeping the chest up and head erect, bend forward at the hips and place hands on desks with arms straight. Bend the knees ——— **One!** Jump high over the seat, alighting on the toes with the knees bent, and immediately take a good standing position ——— **Two!** On the command "turn" turn in the opposite direction and repeat the exercise. Repeat 4 times.

Mimetic exercise. **Throwing Basket Ball**, p. 62.

Raise arms sideward, palms up and inhale ——— **One!** Lower arms and exhale ——— **Two!** Repeat 5 times.

#### LESSON 8

Serpentine marching. Marching eight counts; marching on toes eight counts; repeat for 32 counts. Review all tactics of previous lessons.

Arms forward bend and heels ——— **Raise!**

Arms sideward stretch and heels ——— **Lower!**

Repeat, **One! Two!** several times. Hold the balance position to make postural correction.

Right face in aisles.

Hands on hips place and right sideward ——— **Charge!**

**Position!** Repeat several times and hold position to make corrections. Same left.

Bend arms upward and place right foot sideward ——— **One!**

Stretch arms upward ——— **Two!** Bend ——— **Three!**

Position ——— **Four!** Repeat in response to count, 16 counts.

Require careful attention to posture. Avoid forward tilting of head and exaggerated curve of lower back. Stretch tall, raise head high and backward, draw waist in and keep flat.

Hands on head ——— **Place!**

Trunk circling ——— **Begin!** Starting left, 8 counts.

Right ——— **Change!** 8 counts.

Hands on hips ——— **Place!**

Bend right knee upward ——— **One!** Replace ——— **Two!**

Raise right leg backward ——— **Three!** Replace ———

**Four!** 16 counts in rhythm ——— **Begin! Halt!**

Same with left leg ——— **Begin! Halt!**

Mimetic exercise. **Throwing Baseball**, p. 62.

Arms forward ——— **Bend!**

Place hands on neck and inhale ——— **One!**

Return ——— **Two!** Repeat five times.



## LESSON 9

Left face, about ——— **Face!** 4 counts.

About face, one step forward ——— **March!** 4 counts.

Four steps forward (backward) ——— **March!** 5 counts.

Make these order exercises to secure attention, alertness, precision and class rhythm.

Arms forward bend and right foot forward ——— **Place!**

Hands on neck place and heels ——— **Raise!**

Arms forward bend and heels ——— **Lower!**

Repeat, **One! Two!** etc., several times.

**Position!** Same left.

Arms upward bend and right forward ——— **Charge! Position!**

Repeat, **One! Two!** Same left.

Raise arms sideward, place right foot sideward ——— **One!**

Place hands on neck and bend trunk forward ——— **Two!**

Repeat, **One! Two!** etc. 4 times. A difficult exercise. Explain and demonstrate, calling attention to bending forward from hips, flat back, head and trunk in line, chin in, elbows held back.

Arms to thrust ——— **Bend!**

Stretch arms sideward and place right foot sideward ———

**One!** Return ——— **Two!** To left ——— **Three!** Return

——— **Four!** Continue in rhythm alternating right and left

——— **Begin!** 16 counts in fast time. **Halt!**

Mimetic exercise. **Batting Baseball**, p. 62.

Running in place ——— **Run!** Hands on hips. Run lightly on toes, raising knees high in front, 8 counts; heels backward 8 counts.

West Point breathing.

## LESSON 10

Serpentine marching. Hands on hips.

Step on left foot for two counts, on right foot for two counts; continue for eight counts, marching forward in regular time, eight counts, repeat counts one to eight, etc., for 32 counts.

Review marching of previous lessons.

Arms sideward raise and right foot backward ——— **Place!**

Turn palms up and rise on toes ——— **One!**

Return ——— **Two!** Repeat several times. **Position!** Same left.

Right face in aisle.

Arms forward bend and right sideward ——— **Charge!**

**Position!** Repeat, **One! Two!** Same left.

Arms to thrust and jump feet apart ——— **One!**

Bend trunk forward downward and swing arms between legs

——— **Two!** Return to one ——— **Three!** Jump to position

——— **Four!** Continue in slow rhythm, 16 counts ———

**Begin! Halt!**

Raise left arm forward upward and bend right knee upward ———

**One!** Change to right arm and left knee ——— **Two!** Continue in fast time, 16 counts ——— **Begin! Halt!**

Mimetic exercise. **Driving Golf Ball**, p. 62.

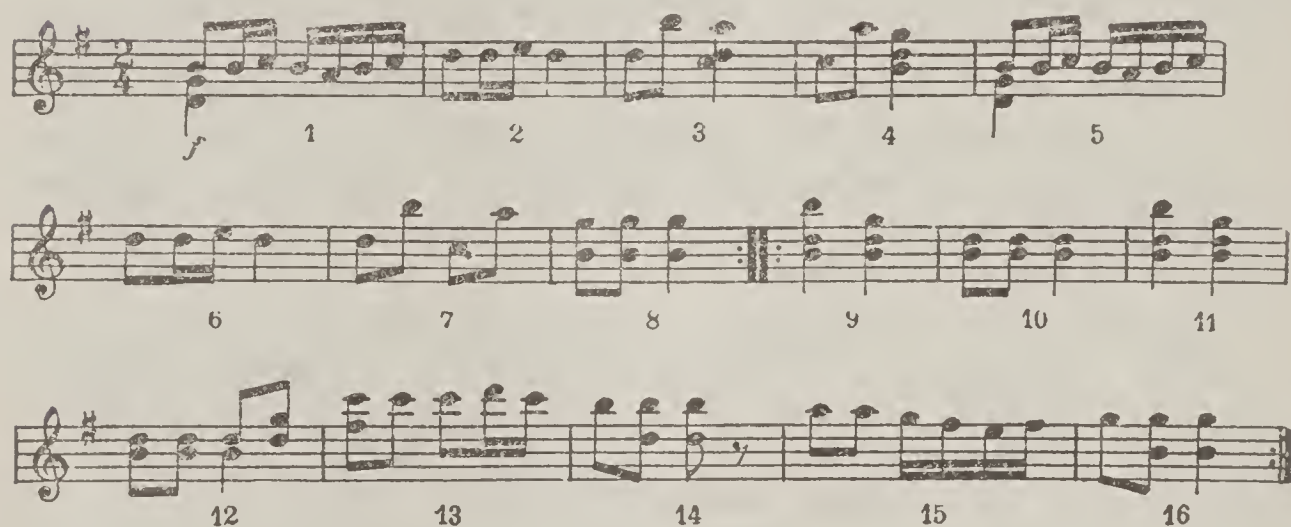
Running lightly in place or running or skipping around one row of desks.

West Point breathing.

## Folk Dances Grade VI

### SWEDISH CLAP DANCE\*

Victor 17084



Formation. Double circle. Partners face forward. Join inside hands, outside hands on hips.

Measures 1-8. Polka step forward, beginning with outside foot — step, close, step; alternating feet.

Measures 1-8 (repeated). Heel and toe polka, bending backward on “heel,” and forward on “toe.”

Measures 9-12. Face partners and bow. Up. Clap three times. Repeat.

Measures 13-14. Clap partner's right hand. Clap own hands. Clap partner's left hand. Clap own hands.

Measure 15. Turn to left striking right hand against partner's.

Measures 16. Stamp three times.

Measures 9-16. Repeat.

Repeat from beginning.

### MAY POLE DANCE

Same as for Grade V.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.

## NORWEGIAN MOUNTAIN MARCH\*

Victor 17160  
Columbia A 3041

**A**

**B**

Formation. Triangle. One leader and two following. Leader holds a handkerchief in each hand. Those following grasp handkerchief in outside hands, inside hands joined.

Measures 1-16. Running step forward, stamping on first count of each measure, eight times and repeat. Bend in direction of moving foot.

Measures B 1-8. Leader stamps once and moves backward with six running steps under arms of other two. Number two (on left) dances under number one's right arm. Number three turns around under number one's right arm. Leader (number one) turns under his right arm. Repeat measures 9-16.

Repeat from beginning.

\* From Crampton's "Folk Dance Book" Copyright 1909 by A. S. Barnes & Company.



## SOLDIER'S JOY\*

Victor 18331

*Allegro moderato* (♩ = 112)

mf 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Formation: Around the room, in sets of two couples.

"Forward and Back" (Measures 1-4.) Each couple (with inside hands joined) forward and back with opposite couple.

"Swing the Opposite" (Measures 5-8.) Each boy take the opposite girl in ordinary position and swings her with eight walking (or buzz) steps. (p. 71).

"Swing Partner" (Measures 9-16.) Each boy takes his own partner in ordinary position, and swings her with 16 walking (or buzz steps).

"Ladies Chain" (Measures 1-8.) Each couple execute "Ladies Chain" with opposite couple. (p. 70.)

"Forward and Back" (Measures 9-12). Each couple "forward and back" with opposite couple.

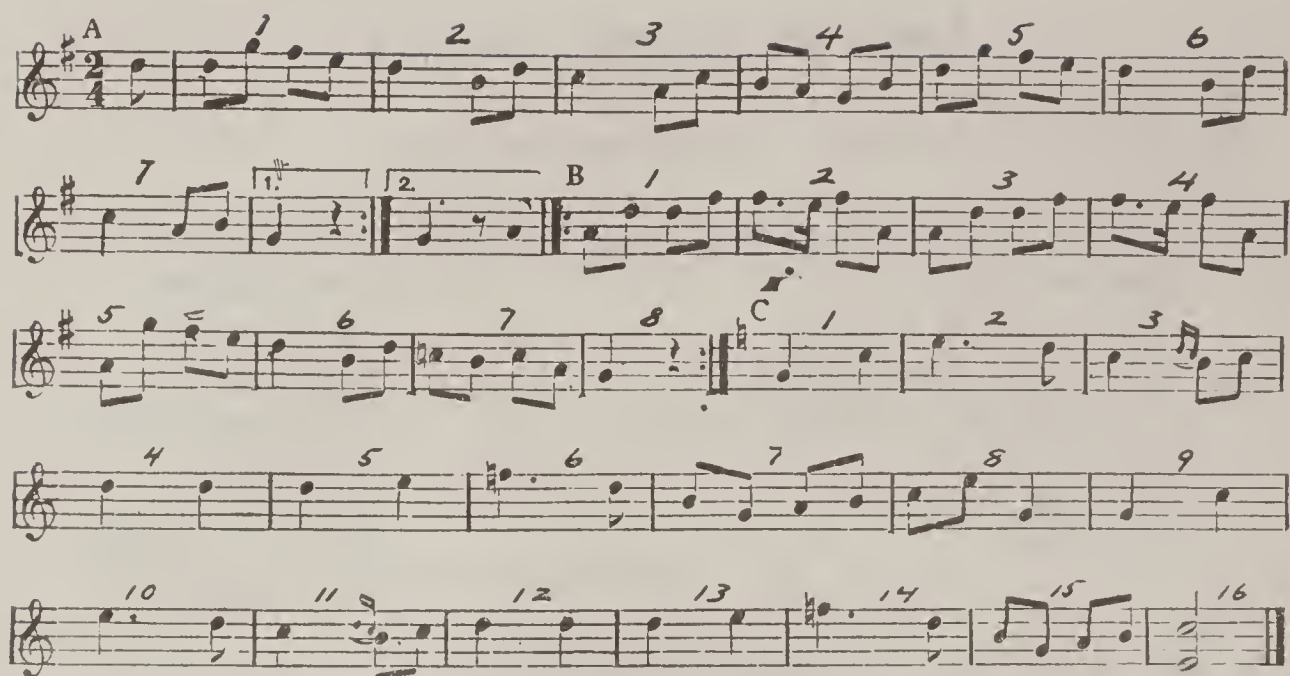
"Forward and Pass Through" (Measures 13-16.) Each couple advance and "pass through" the opposite couple, in this way progressing to a new couple, with whom the dance is repeated.

When all have made the round of the circle, they finish with "Swing Partners" and "Promenade around the Room."

\* From "American Country Dances," Burchenal. By courtesy of G. Schirmer, Inc., New York.

## THREE DANCE\*

Victor 18000

*Moderato* (♩ = 72)

Formation: In four couples in quadrille formation. (See p 70.) Couple 1 and couple 2 stand opposite each other (head couples) while couple 2 and couple 4 stand opposite each other (side couples). The one taking the boy's part stands to the left of his partner. When the dance permits, hands are joined shoulder height, and free hands are always kept on hips. As many groups (four couples each) may be used as desired.

Steps. Running steps, skips and hop-steps. (See p. 70.) Take skipping vigorously, going high on toes with knees well bent in front. Hop-step (measure 1) step on left foot (1), hop on left foot (2); (measure 2) step on right foot (1), hop on right foot (2). Repeat one hop-step to each measure.

A. All eight dancers join hands and dance around (skipping) circle from right to left (measures 1-8). (The circle should be spread to its fullest extent.) Repeat left to right (measures 1-8.)

B. With eight short running steps (beginning with right foot) couple 1 and couple 2 go forward and pass each other, couple 1 going between couple 2 (measures 1-4). Without turning around, both couples run back to place. Eight short steps, this time couple 2 going between (measures 5-8). Couples 3 and 4 repeat same (couple 3 going between first) (measures 1-8).

C. Couples 1 and 2 advance toward each other (hop-step) at same time clapping hands 3 times (measures 1-2). Each one takes partner opposite, hooks right arm and swings around once (hop-step) (measures 3-5). Each one goes back to own partner, hooks left arm and swings around once, finishing in original position (measures 6-8).

Repeat whole dance as desired.

\* From "Dances of the People," Burchenal. By courtesy of G. Schirmer, Inc., New York.

### Rope Skipping Rhymes Grade VI Girls

Same as for Grade V. See page 202.

### Stunts and Contests Grade VI

Organization pp. 16 and 88.

Explanation of stunts and contests p. 328.

#### Boys

Review stunts and contests for grade V	Frog dance
Jumping Jack	Bear dance
Heel and toe spring	Badger pull
Take chair from under	Hand push
Prostrate and perpendicular	Siamese twins
Foot throw	Cat fight
The long reach	Hand wrestling
Jump foot	Elbow wrestling
	Toe wrestling

#### Girls

Review stunts and contests for grade V.

Omit Take chair from under  
Badger pull  
Cat fight

### Rhythmic Steps Grade VI Girls

See "Singing Games, Folk Dances, and Rhythmic Steps," p. 69 and "Rhythmic Steps" grade V, p. 205.

For description of the exercises see "Rhythmic Steps" p. 70.

Review all exercises of the lower grades

Bleking-step

Hop-waltz

Waltz balance-step

Dal-step

Varsouvienne

Pas-de-basque

Minuet step

Four change-steps forward 1-8. Eight glides left sideward (in same direction) 9-16. Same beginning right.

Step-courtesy left and right sideward 1-4. Three glides left sideward and close on 8, 5-8. Same beginning with right 9-16. Repeat.

Change from step-hop to change-step on command.

Touch-step left forward-1. Touch-step left backward-2. Change-step left forward 3-4. Same right 5-8.

Eight skip-steps forward 1-8. Four gallop-steps left forward 9-12. Four gallop-steps right forward 13-16. Repeat.

Change from skip-steps to gallop on command.

Double step-hop left and right forward 1-6. Six marching steps forward 7-12. Repeat.



Four step-hops forward 1-8. Four gallop-steps left forward 9-12. Four gallop-steps right forward 13-16.

Four polka-hops forward 1-8. Eight marching steps forward 9-16. Repeat.

Three glides left and right forward 1-6. Two mazurka balance steps forward 7-12. Repeat.

Four double steps-hops forward 1-12. Six glides left and six glides right sideward 13-24 (In line of direction).

Three steps forward and touch-step right forward 1-4. Same beginning right 5-8. Repeat 9-16. Skip-steps forward 1-16. Repeat.

Note: For more advanced work the teacher may select suitable steps for this grade from the list of "Rhythmic Steps" p. 70.

### Schoolroom Games Grade VI

Games to be continued from lower grades

Overhead relay p. 178

Corner Spry p. 180

Blackboard relay p. 208

Last Man p. 179

Over and Under p. 207

Criss Cross Goal p. 206

In and Out relay p. 209

Vaulting relay p. 178

All-Up relay p. 209

### SCHOOLROOM DODGE BALL\*

The players are evenly divided into two teams. One team takes its place around the outer edge of the room; the players of the other team scatter through the aisles or seats, which latter should be turned up if possible. The outer team tries to hit the inner team with the ball, any player so hit taking his place in the outer team and joining in its play. The player who remains longest in the center is considered to have won.

Only a hit from a ball on the fly counts. A hit from a bounce does not put a player out. If a ball touches any part of the clothing or person, it is considered a hit. If two players are hit by the same throw, only the first one hit is considered out. Players may dodge the ball in any way. The ball is returned to the circle players by a toss from one of the inner team, should it be out of reach of any player of the circle team.

If desired, the hit players may leave the game instead of joining the outer circle. This leaves the teams intact, and each then keeps a separate score.

If successive games be played, the teams change places, the inner players going to the circle, and vice versa. The game may then

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be played in innings if desired, each team to be given three minutes in the circle. One point is then scored against a team while in the center for every player hit, and the team wins which has the smallest score at the end.

#### GROCERY STORE

The teacher may appoint captains who will choose, by rotation, all pupils in the room. It is best not to have more than six pupils on each team. These teams are assigned rows of seats with the captain in front as No. 1; his team behind him numbered 2, 3, 4, etc. The teacher or pupil leader quickly places the first letter of some commodity purchased in a grocery store, on the blackboard. Suppose the letter to be (S). She should turn at the same time calling out one of the numbers assigned to the teams. The first child by that number who gives the name of an article wins one point for his team.

Example — Teacher places the letter (S) on the blackboard and simultaneously calls (ones), which in this case are the Captains. Suppose the captain of Team D calls out "Soap" before any other captain. One point is given to the team which he represents. The game is continued by placing another letter on the board giving a different number each time. The game calls for quick thinking and expression of thought.

#### SCHOOLROOM TAG

Mark a circle on the floor in front of the room. The player who is "it" may stand near, but not in the circle. The teacher calls the names of three players, who rise and try to reach the circle without being tagged. They may run in any aisle in either direction. The one who is "it" must chase them and must not just stand and wait for them at the circle. The first one tagged is "it" and the game continues as before. If none are caught, three more are named. Name different players each time in order to give all a chance.

#### SPELLING BASEBALL

Select suitable names for the two teams such as Boston, New York. A captain should be appointed for each team. Choose a place in the room for first, second and third base. Suppose Boston is at bat; the captain of the New York team pitches the first inning. He stands in front of the class and pitches a word to the opposing captain. Should the captain fail to spell the word correctly this counts as one man out. If the word is correctly spelled the Boston captain goes to first base. The pitcher then gives a word to the next batter. Should the word be spelled correctly, the man on first goes to second being replaced on first

by number two. The half of the inning is up when three men are out.

Suggestions: It is best to change pitchers every inning.

Any one on the team may run up and give the pitcher a word, the only restriction being that the pitcher shall not pitch the word unless he himself is able to spell it.

In the one room school have an equal number of children from each grade on both teams. If the eighth grader is pitching and a first grader at bat, insist that another first grader come up and give a word to the pitcher.

The batter is given one opportunity to spell the word.

#### GEOGRAPHY GAME

A. Arrange pupils in equal rows. Number the children correspondingly in each row. The teacher selects a geographical word such as Connecticut. Note is taken that the word ends in T. She then might call the number 3's to think of a word used in Geography beginning with the letter T. Example, Texas. Credit is given each time to the row in which the individual first thinks of a word.

Note: The teacher should quickly name another number as soon as a word is given.

B. Using the same arrangement give a piece of chalk to number one in each row. At the signal "Go!" number ones run to the blackboard, writing thereon the name of a river in America. As soon as this is finished they run back giving the chalk to number two in their row who does the same. The first row to finish is the winner.

Suggestions: As a variation of this game use countries, mountains, lakes, etc. If the class is reasonably small insist that the same river must not appear on the blackboard more than once.

#### CENTER BASE

All the players are seated except one, who, while standing by the desk in the center of the room (the desk should be marked on top with chalk to distinguish it), tosses the bean bag to some other player. That player must catch the bean bag and put it on the center desk and quickly chase the one who threw it. The thrower tries to get back to the center base and touch the bean bag without being tagged. If he succeeds in this he goes to his seat and the game is repeated with the other players throwing the bean bag. If he is tagged before touching the bean bag he throws again and the chaser returns to his seat. See that those sitting keep their feet out of aisles.



## Outdoor Games    Grade VI

Games to be continued from lower grades

Cross Tag p. 212

Three Deep p. 213

Bat Ball p. 213

Leap Frog Race. 184

Center Stride Ball p. 212

Stride Relay p. 185

Hill Dill p. 185

Dodge Ball p. 213

Last Couple Out p. 212

Whip Tabe p. 185

Duck on a Rock p. 211

### LONG BASE

A playground ball game in which any number from eight to thirty may play satisfactorily.

The Game: Nearly all the rules governing Long Base are the regular baseball rules except where the position of bases would necessitate changes.

Grounds: Home base as in baseball. Pitcher's box from fifteen to thirty feet from home base according to the size of the grounds. Long base is where second base is in baseball, fifteen feet to thirty feet back of the pitcher's box. There are no first or third bases. The long base is an area about three feet wide and from five to fifteen feet long running across a line drawn through home base and pitcher's box. Lines drawn from the ends of long base to home plate define the ground.

Position of Players: The pitcher, catcher and long baseman hold positions as indicated. All others are fielders and may play any place they desire, or where they are placed by the director.

How the Game is Played: A soft ball (preferably a "12" or "14" playground ball) is pitched underhanded to the batter. If the ball is hit he must run to long base. There are no fouls. Three strikes and the batter is out. Four balls and he passes to long base. Players already on long base are not forced off but may wait until they have a chance to run in home without being put out. Any member may run home at one time but may not return to long base after having left once, except in case of a caught fly ball in which case all must return to long base before they may run home.

Balk: Balk as in baseball. Only one player may advance a base on a balk.

Dead Ball. If batter is struck with pitched ball, ball is dead until pitcher has it in his box and players may not run. Batter is not allowed to take a base on a dead ball.

Man is Out. If touched with ball by any player before reaching long base after batting ball. If any player having ball in his hand touches home base before runner returning from long base. It is not necessary to touch runner with ball when returning home. If he strikes at the ball, misses it and the ball strikes him. If he runs out of bounds or dodges man with ball. If he throws

bat. If he has started home on fly ball which is caught and is touched with ball before he can return to long base. If he refuses to run instantly after hitting ball. If he misses or strikes at ball three times. If any player on side at bat purposely interferes with ball or players on opposite side.

Three Outs. When three outs are made the side is out.

Length of Game. Nine innings shall constitute a regular game or match game but for playground use at schools it is advisable to play a certain number of minutes. From forty-five minutes to one hour.

#### SPUD

A basket ball, volley-ball, hollow rubber ball or tennis ball is placed on the ground and the players, numbered in succession, gather close to the ball. The leader calls a number; the player bearing that number immediately picks up the ball and endeavors to hit one of the players, who in the meantime have run to a safe distance; the players may dodge the ball if possible. The ball is then returned and the player who last threw the ball calls the next number. Whenever a player is hit three times, or the thrower misses three times, he must stand 20 to 30 feet from the players, with back to them, while each of the players is given opportunity to hit him with the ball.

#### JUMP THE SHOT (SLING SHOT)

All the players but one form a circle. The odd player has a rope to which a bean bag is attached; he swings the bag around the circle and the players jump the rope. The rope should not be more than one foot above the ground. Whoever stops the rope changes places with the center player, or is eliminated.

*Variations* (1) Use long pole instead of rope; (2) players walk or run about the circle, either in the same direction or opposite direction in which the rope is moving; (3) players stand in couples, in a straight line, not too close together. A pole, about 6 feet long, with a rope at each end is provided. Two players pull the pole along the ground, the couples jumping the pole. The players pulling the pole may walk, run, suddenly change direction of movement, or even raise the pole a little off the ground. The couple stopping the pole changes places with the two runners.

#### CATCH BALL\*

A circle six feet in diameter is marked in the center of the field of play. Into this circle "it" steps with a basket ball. The players join hands and form a concentric circle outside the six-foot circle. "It" tosses the ball into the air in such a manner that it will fall inside his six-foot circle if the ball is not caught or other-

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From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright 1914 by World Book Company, Yonkers-on-Hudson, New York.



wise deflected by a player. Just before "it" throws the ball into the air, he calls the name of a player in the circle. The one called must try to catch the ball before it reaches the ground. If he succeeds, he takes the center and becomes "it" while "it" joins the circle. If he does not succeed, he returns to the circle, and "it" tosses the ball again, while calling some other player. The ball must be tossed into the air to a height equal at least to the radius of the circle formed by the players.

#### MAZE TAG

The players are divided into an equal number of groups. The players of each group stand in parallel lines, hands clasped, with a distance of about 5 feet between the lines. One player is chosen to be "it" and another to be runner. When the leader gives the command "Right face!" or "Left face!" the players in the lines face in the direction of the command and quickly grasp the hand of the neighbor on either side, thus making new lines and aisles. The chaser and runner must not break through the new lines but must continue along the new aisles. When the runner is caught, two new players are chosen to be "it" and runner. The leader, by the proper commands, should endeavor to intercept the chaser when he gets close to the runner.

*Variations:* The leader may direct the line players to "Forward March" or "Double Quick March."

#### POM POM PULLAWAY\*

This game is suitable for any open play space which admits of two lines being drawn across it with a space of from thirty to fifty feet between them. All players stand on one side behind one of the dividing lines, except one player who is "it" and who stands in the center of the open ground. He calls any player by name and adds a formula, as below:—

"John Smith, Pom Pom Pullaway!  
Come away, or I'll fetch you away!"

Whereupon the player named must run across the open space to the safety line on the opposite side, the one who is "it" trying meanwhile to catch him before he reaches that line. If he gets over safely, he remains there until all of his comrades have joined him or have been caught. Any one caught by the one who is "it" joins the latter in helping to catch other players as they dash across the open space, but the one originally "it" remains the caller throughout the game. After all of the uncaught players have crossed to one side, they try in the same way to return to their first goal. The first one to be caught is "it" for the next game.

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Players should give the chaser as much difficulty as possible in catching them by making feints in one direction and suddenly running in another, or by running diagonally instead of straight across, etc.

#### FIST OR PUNCH BASEBALL

The group is divided into two equal teams; the grounds similar to the playground diamond, the distance to base being dependant upon the size of the play space and the age and sex of players. Home plate is the batter's box; a little to the rear and about 5 feet to one side of the batter's box is the catcher's box. (For right-handed batters this will be to the right, and for left-handed batters to the left.) The ball to be used is a volley ball. Fielders and batters are determined by lot or toss of a coin.

The catcher, who is a member of the team playing in the field, tosses the ball up so that it will drop in front of the batter and the batter hits the ball either with the open hand or the fist.

Rules of the game:

1. Ball must be hit into fair territory to entitle batter to run to first or for a runner already on base to advance.
2. Runners may be put out by fielder hitting him with ball before he reaches the base he is trying to make or if running to first, by ball being thrown to and caught by 1st baseman before runner reaches the base. Unless runner is forced from third to batter's base he must be hit by throwing ball to put him out; if forced from third, runner may be put out by being hit by thrown ball or catcher must have ball in his possession before runner touches batter's base.
3. A fielder catching batted ball before it touches the ground retires batter.
4. Three outs in an inning retires the side, when the batters and fielders exchange places.

#### CAPTAIN BALL I

Three circles, from two to five feet in diameter, are drawn at the points of a triangle, whose sides measure from fifteen to twenty feet. One side of the triangle should be parallel to an imaginary line drawn across the playground. Another set of three circles are drawn, from twenty-five to thirty-five feet from the first set of circles.

Each team consists of three basemen, three guards and one center player. The basemen stand within the circles and are guarded by the opposing guards. The baseman, stationed in the circle farthest from the center of the playing area, is known as captain.

The leader tosses up the ball between the two centers of the field and the player catching the ball, endeavors to throw it to one of his basemen, and they in turn endeavor to throw it to their

captain; the guards, of course, intercepting the ball, if possible, and throwing it to their basemen.

The basemen may place one foot outside the base; the guards must not touch the circles or the basemen; the players must not kick the ball, run with it, snatch or bat it from an opponent's hands, bounce it more than three times in succession or hold it longer than three seconds. Any violation of the above rules entitles an opposing baseman to a free throw to his captain; the only player interfering is the captain's guard. One point is scored each time the captain catches the ball from a baseman. The team wins that has the most scores at the end of the playing period.

#### CAPTAIN BALL II

The playground is divided by a neutral strip of ground, three feet in width. Five circles, from two to five feet in diameter, and placed in the form of a large circle, with a sixth circle in the middle, are drawn in each half of the playground. Each team is composed of five basemen, one captain, in the center circle, and four guards. The guards are in the opposing basemen's part of the playing court.

At the beginning of the game and after each score, the leader tosses up the ball between the opposing guards, who stand on the lines forming the neutral strip. The guard who catches the ball endeavors to throw it to one of his own basemen on the other side of the neutral strip.

The guards must not enter the neutral strip, except in endeavoring to catch the ball from a toss up, step into a circle or touch a baseman; the basemen and captain must have both feet within their circles when catching the ball. Any violation of the above rules entitles an opposing baseman to a free throw to his captain; the only player interfering is the captain's guard. One point is scored each time the captain catches the ball from a baseman, or the ball is passed in succession completely around the circle. The team wins that has the most scores at the end of the playing period.

The teams shall change sides at the end of the first half.

## Grade VII

1. Content
  - Gymnastics and marching
  - Active games
  - Athletics
  - Folk dances
  - Stunts
2. Adaptation
  - Recreation
  - Promotion of growth by exercises of the large muscles
  - Stimulation of breathing and circulation
  - Rhythmical training
  - Improvement of posture
  - To secure promptness in response and accuracy in execution of combinations of simple exercises
  - Ethical training by means of supervised athletic team play
  - Training for dexterity, agility, alertness, cultivated in the practice of games; importance of form leading to the more active outdoor games, running and jumping, with increased demands for endurance.
3. Leadership
  - Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.
  - Do not teach a new play or game until the previous one has been mastered.
  - Play out of doors whenever possible.
  - Open windows wide and keep the class active.
  - Game formation see p. 66.
  - Introduction of gymnastic lesson is the same for all lessons, see p. 33.
  - Explanation of gymnastic exercises, p. 27; marching commands, p. 19.
  - All exercises must be taken by command first, holding each position long enough for correction. It may be necessary to repeat the complex exercises several times before moving in rhythm.
  - Commands that are indented are continuations of the marginal exercise.
  - Use correction cues, p. 58.
  - End every lesson with a breathing exercise.
  - Relief drills are not formal. Do not aim for accuracy or rhythm. The aim should be relaxation.
  - Emphasize leadership in athletic standards, p. 86.



### Relief Drills    Grade VII

Introduction: To open and close the lesson, see p. 33.

Leadership: See Part II p. 44, and relief drills grade III p. 142.

Drills: Change drill every two weeks.

1. Raise arms sideward upward, place right foot to the side-1. Rise on toes, look up and stretch up tall-2. Return to one and position. Repeat, 16 counts.  
Hands on hips. Jump feet apart-1. Bend trunk to right -2. Raise trunk-3. Jump feet together-4. Repeat 16 counts. Bend to left 16 counts.  
West Point breathing.
2. Mimetic exercise. Throwing Baseball, p. 62.  
Hands on hips. Raise legs forward. Alternating, 16 counts.  
West Point breathing.
3. Mimetic exercise. Throwing Basket Ball, p. 62.  
Hopping exercise. Hands on neck. Spring up and place left foot forward and right foot backward; quickly change position of feet and continue in hopping rhythm. 32 counts.  
West Point breathing.
4. Arms at upward bend position. Stretch arms forward, sideward, upward. 8 counts in each direction.  
Raise arms sideward and rise on toes-1. Raise arms upward and half knee bend-2. Return to one and position. 16 counts.  
Raise arms sideward, palms up and breathe deeply.  
Lower arms and exhale. Repeat 5 times.
5. Mimetic exercise. Chopping Wood, p. 63.  
Stunt. Heel Knock. Spring upward with both feet, knock heels together twice, and separate them before landing.  
West Point breathing.
6. Raise arms sideward, place right foot to side-1. Place hands on neck, bend right knee and trunk to right-2. Change through the erect position to left knee and trunk bend-3. Lower arms, raise trunk, replace right foot-4.  
Rhythmic step. Cnt step forward, p. 71.  
West Point breathing.
7. Raise arms sideward upward, place right foot forward-1. Bend trunk forward downward, touch fingers to floor as far in front of foot as possible-2. Return to one and position. Repeat 16 counts.

Rhythmic step. Hands on hips. Hop on left foot and raise right foot backward-1. Hop on left and swing right leg forward-2. Swing right foot down and hop, at the same time raising left foot backward-3. Hop on right and swing left leg forward-4. Continue in hopping rhythm, 16 counts.

West Point breathing.

8. Jump feet apart, bend arms to thrust position-1. Bend trunk forward downward and swing arms downward, outside of legs, and high in back-2. Return to one-3. Jump to position-4. Repeat 16 counts.

Mimetic exercise. Jumping Jack, p. 61.

Raise arms sideward to hands on neck position, rise on toes, raise chest and breathe deeply. Position and exhale. 5 times.

9. Mimetic exercise. Hoisting Sail, p. 63.

Rhythmic step. Hop on right foot, left foot forward, heel on the floor, toes up; and repeat with right foot forward and continue alternating feet in hopping rhythm.

West Point breathing.

10. Mimetic exercise. Driving Stakes, p. 63.

Hopping exercise. Hands on neck. Hop with feet together and spread on alternate counts. 32 counts.

West Point breathing.

11. Place right foot forward, raise arms sideward upward and clap hands over head-1. Bend trunk forward downward, swing arms downward and clap hands behind right knee-2. Return to one and position. Repeat 16 counts. Left foot forward, 16 counts.

Hopping exercise. Hands on neck. Hopping in place, touch left toe forward on every other count, 16 counts.

Change to hopping on left and right forward, 16 counts.

West Point breathing.

12. Hands on hips and half knee bend-1. Straighten knees, bend trunk forward, and change hands to neck position-2. Return to one and continue in rhythm. 16 counts. After learning the coordination, increase the rhythm.

Rhythmic step. Mazurka balance, p. 71.

West Point breathing.

13. Raise arms forward upward and half knee bend-1. Straighten knees, bend trunk forward downward, lower arms to touch floor in front of toes-2. Return to one and continue in quick rhythm.

Mimetic exercise. Jack in Box, p. 61.

West Point breathing.

14. Arms at forward bend, place right foot to side-1. Twist trunk to right and fling arms sideward-2. Return to one and position, 16 counts. To left, 16 counts.

Stunt. Bear Dance. This is a difficult stunt but an excellent exercise. Allow informal practice for a few periods with holding on to desks to assist in balancing. p. 328.

West Point breathing.

Note: To construct new drills use mimetic exercises, see p. 61; rhythmic steps, see p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons Grade VII

### LESSON 1

Right ——— **Face!** Left ——— **Face!** About ——— **Face!**

Order several movements in rapid succession.

In early lessons assist with counting or hand clapping. Later establish a class rhythm.

Hands on neck and right foot sideward ——— **Place!**

**Replace!** Repeat, **One! Two!** etc. several times. Same left.

Raise arms forward and place right foot backward ——— **One!**

Fling arms sideward and rise on toes ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Same left. Repeat several times alternating right and left.

Hands on hips ——— **Place!** Trunk bending forward, to right and left in response to command. Aim for accuracy of execution and prompt response.

Place hands on hips and bend knees (half bend) ——— **One!**

Position ——— **Two!** In rhythm ——— **Begin!** 16 counts.

**Halt!**

Mimetic exercise. **Chopping Wood**, p. 63.

Hopping exercise. Hands on hips.

Hopping on toes in place with feet together. 16 counts.

Breathing exercise. Raise arms sideward palms up and inhale ——— **One!** Lower arms and exhale ——— **Two!** Repeat five times.

### LESSON 2

One step forward (backward) ——— **March!**

Two steps forward (backward) ——— **March!**

Review facings.

Give commands in brisk military manner and aim for alertness, precision and class rhythm.



Raise arms sideward palms up and bend head backward ——— **One!** Return ——— **Two!** Continue in rhythm ——— **Begin!** 16 counts. **Halt!**

Arms upward ——— **Bend!** Upward ——— **Stretch!** **Bend!** **Position!** Continue in rhythm ——— **Begin!** 16 counts.

Place hands on hips and rise on toes ——— **One!** Bend knees, head and trunk erect, touch floor between the feet ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Repeat to slow counts ——— **One! Two!** etc. 16 counts. In early lessons allow placing of one hand on desk to assist in balancing.

Trunk circling ——— **Begin!** p. 29. Starting left 8 counts; right 8 counts.

Mimetic exercise. **Rowing**, p. 63.

Hopping exercise. Hands on hips.

Hopping in place and spreading feet on alternate counts. 16 counts.

West Point breathing.

### LESSON 3

To the rear ——— **March!** p. 22.

New command. Practise in the aisle by slowly walking through the execution. Take each count separately. Later increase the rhythm and execute on command.

Place hands on neck and right foot sideward ——— **One!** Raise chest, bend head backward and rise on toes ——— **Two! One! Two!** etc. 8 counts. **Position!** Same left, 8 counts.

Hands on hips and right forward ——— **Charge!** **Position!** Repeat by response to count, **One! Two!** several times. Same left.

Arms forward ——— **Bend!** Trunk twisting to right and arm flinging sideward ——— **One!** Return ——— **Two!** Same left ——— **Three!** and **Four!** Continue in moderate rhythm, 16 counts.

Hands on hips place and feet apart ——— **Jump!**

Bend trunk forward downward and touch floor with left hand, keeping right hand on hip and legs straight ——— **One!** Return ——— **Two!** Repeat with right hand and continue in fast rhythm for 16 counts.

Hopping exercise. Hop on toes in place, starting with hands on hips change to hands on neck and continue changing in rhythm. 16 counts.

Breathing exercise. Arms sideward ——— **Raise!**

Place hands on neck, raise chest and inhale ——— **One!**

Return and exhale ——— **Two!** Repeat five times.

14. Arms at forward bend, place right foot to side-1. Twist trunk to right and fling arms sideward-2. Return to one and position, 16 counts. To left, 16 counts.

Stunt. Bear Dance. This is a difficult stunt but an excellent exercise. Allow informal practice for a few periods with holding on to desks to assist in balancing. p. 328.

West Point breathing.

Note: To construct new drills use mimetic exercises, see p. 61; rhythmic steps, see p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons Grade VII

### LESSON 1

Right ——— **Face!** Left ——— **Face!** About ——— **Face!**

Order several movements in rapid succession.

In early lessons assist with counting or hand clapping. Later establish a class rhythm.

Hands on neck and right foot sideward ——— **Place!**

**Replace!** Repeat, **One! Two!** etc. several times. Same left.

Raise arms forward and place right foot backward ——— **One!**

Fling arms sideward and rise on toes ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Same left. Repeat several times alternating right and left.

Hands on hips ——— **Place!** Trunk bending forward, to right and left in response to command. Aim for accuracy of execution and prompt response.

Place hands on hips and bend knees (half bend) ——— **One!**

Position ——— **Two!** In rhythm ——— **Begin!** 16 counts. **Halt!**

Mimetic exercise. **Chopping Wood**, p. 63.

Hopping exercise. Hands on hips.

Hopping on toes in place with feet together. 16 counts.

Breathing exercise. Raise arms sideward palms up and inhale ——— **One!** Lower arms and exhale ——— **Two!** Repeat five times.

### LESSON 2

One step forward (backward) ——— **March!**

Two steps forward (backward) ——— **March!**

Review facings.

Give commands in brisk military manner and aim for alertness, precision and class rhythm.

Raise arms sideward palms up and bend head backward ——— **One!** Return ——— **Two!** Continue in rhythm ——— **Begin!** 16 counts. **Halt!**

Arms upward ——— **Bend!** Upward ——— **Stretch!** **Bend!** **Position!** Continue in rhythm ——— **Begin!** 16 counts.

Place hands on hips and rise on toes ——— **One!** Bend knees, head and trunk erect, touch floor between the feet ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Repeat to slow counts ——— **One! Two!** etc. 16 counts. In early lessons allow placing of one hand on desk to assist in balancing.

Trunk circling ——— **Begin!** p. 29. Starting left 8 counts; right 8 counts.

Mimetic exercise. **Rowing**, p. 63.

Hopping exercise. Hands on hips.

Hopping in place and spreading feet on alternate counts. 16 counts.

West Point breathing.

### LESSON 3

To the rear ——— **March!** p. 22.

New command. Practise in the aisle by slowly walking through the execution. Take each count separately. Later increase the rhythm and execute on command.

Place hands on neck and right foot sideward ——— **One!** Raise chest, bend head backward and rise on toes ——— **Two!** **One! Two!** etc. 8 counts. **Position!** Same left, 8 counts.

Hands on hips and right forward ——— **Charge!** **Position!** Repeat by response to count, **One! Two!** several times. Same left.

Arms forward ——— **Bend!** Trunk twisting to right and arm flinging sideward ——— **One!** Return ——— **Two!** Same left ——— **Three!** and **Four!** Continue in moderate rhythm, 16 counts.

Hands on hips place and feet apart ——— **Jump!**

Bend trunk forward downward and touch floor with left hand, keeping right hand on hip and legs straight ——— **One!** Return ——— **Two!** Repeat with right hand and continue in fast rhythm for 16 counts.

Hopping exercise. Hop on toes in place, starting with hands on hips change to hands on neck and continue changing in rhythm. 16 counts.

Breathing exercise. Arms sideward ——— **Raise!**

Place hands on neck, raise chest and inhale ——— **One!**

Return and exhale ——— **Two!** Repeat five times.



## LESSON 4

Three steps forward ——— **March!** 4 counts.

Four steps forward ——— **March!** 5 counts.

Same backward. Try for class rhythm and military carriage.

Place hands on hips ——— **One!**

Change to hands on neck and raise heels and chest ———

**Two!** Repeat by response to count several times.

Raise arms sideward ——— **One!**

Raise left arm upward and lower right arm downward at same time bend trunk to the right ——— **Two!** Return

to one ——— **Three!** Position ——— **Four!** Same left, **Five!** to **Eight!** Repeat 16 counts, alternating right and left.

Right face in aisles. Hands on hips and right sideward ———

**Charge! Position!** Repeat four times right and four times left. Hold position for corrections.

Arm circling ——— **Begin!** The arms are held straight while making small circles by the hips, at the side or forward horizontal and overhead, 8 counts in each direction. To change position, command, **Change!** Avoid swaying of body.

Mimetic exercise. **Putting the Shot**, p. 62.

Hopping exercise. Hands on hips. Hopping in place with alternate right and left foot placing forward, 16 counts.

West Point breathing.

## LESSON 5

Serpentine marching.

On toes ——— **March!**

Double time ——— **March!**

Change from ordinary marching to one of the above on command. To resume marching, Forward ——— **March!**

Review, To the rear ——— **March!**

Arms to forward bend and place right foot forward ——— **One!**

Fling arms sideward, palms up, and rise on toes ——— **Two!**

Return ——— **One! Two!** Repeat by 'response to count.

Same left.

Arms upward ——— **Bend!** Arms sideward stretch and right foot sideward ——— **Place!** Arms bend and foot ——— **Replace!**

**Position!** Repeat by response to count. 16 counts. Same left, 16 counts.

Hands on hips ——— **Place!** Right backward ——— **Charge!**

Repeat several times. Same left. Aim for improvement with each lesson.

Place hands on hips and right foot forward ——— **One!** Bend right knee, bend trunk forward and downward and reach forward to touch floor far in front of foot ——— **Two!** Re-

turn to one ——— **Three!** Position ——— **Four!** Continue in slow rhythm, 8 counts. Same left, 8 counts.  
 Mimetic exercise. **Teamsters Warming Up**, p. 64.  
 West Point breathing.

## LESSON 6

Four steps forward and four steps backward ——— **March!**  
 10 counts. At the end of the four steps forward bring the feet together on the fifth count, and start backward on left foot on count six.  
 Two (three) steps forward and two (three) steps backward ——— **March!**  
 Arms upward ——— **Bend!** Arms upward ——— **Stretch!** Hands on neck ——— **Place! Position!**  
 Repeat by response to counts, **One!** to **Four!**  
 Hold positions to correct posture. Try for definite accurate movements.  
 Bend arms upward and place the right foot sideward ——— **One!**  
 Bend trunk to right and stretch arms sideward ——— **Two!**  
 Return to one ——— **Three!** Position ——— **Four!** Same left.  
 Raise arms sideward ——— **One!** Charge right forward and bring arms to upward bend ——— **Two!** Return to one ——— **Three!** Position ——— **Four!** Repeat twice right forward and twice left forward in response to counts.  
 Mimetic exercise. **Driving Stakes**, p. 63.  
 Rhythmic step. Hop twice on left foot and raise right leg forward ——— **One and!** Swing right leg downward to displace left, hop twice on right and raise left leg backward ——— **Two and!** Continue in hopping rhythm, 16 counts. At next lesson start with opposite foot forward.  
 West Point breathing.

## LESSON 7

One step forward march and right ——— **Face!** 4 counts.  
 Left face and one step backward ——— **March!** 4 counts.  
 Right face and one step to the left ——— **March!** 4 counts.  
 One step to the right and left ——— **Face!** 4 counts.  
 In teaching walk through the command taking each count separately. Try for class rhythm, attention and accurate execution.  
 Arms forward ——— **Raise!** Arms sideward fling and right foot forward ——— **Place!** Return to one ——— **Three!** Position ——— **Four!** Repeat by response to counts, **One!** to **Four!** Same left.

Raise arms and place right foot sideward ——— **One!**

Place hands on shoulders and twist trunk to the right ———  
**Two!** Return ——— **One!** Repeat ——— **Two!** Continue  
 twisting right, 8 counts. **Position!** Same left, 8 counts.

Right face in aisles. Hands on hips. Alternate right and left  
 leg raising sideward ——— **Begin!** 16 counts. **Halt!**

Mimetic exercise. **Pulling up Anchor**, p. 63.

Mimetic exercise. **Start of a Race**, p. 62.

West Point breathing.

#### LESSON 8

One step forward march and about ——— **Face!** 4 counts.

Two steps forward march and about ——— **Face!** 5 counts.

Left face, right face, one step forward ——— **March!**  
 6 counts. Use other similar commands.

Place hands on head ——— **One!** Raise head, chest and heels ———  
**Two!** Hold balance. Use correction guides (p. 58).  
 Return to one ——— **Three!** Position ——— **Four!** Repeat  
 by response to counts, **One** to **four!**

Place hands on hips ——— **One!**  
 Bend trunk to right and place hands on neck ——— **Two!**  
 Return to one ——— **Three!** Position ——— **Four!** Repeat  
 in rhythm to 8 counts. Same bending left, 8 counts.

Raise arms forward and place right foot forward ——— **One!**  
 Fling arms sideward and charge forward on right foot ———  
**Two!** Return to one ——— **Three!** Position ——— **Four!**  
 Repeat to eight counts. Same left forward eight counts.

Mimetic exercise. **Signaling**, p. 64.

Mimetic exercise. **Throwing Basket Ball**, p. 62.

Rhythmic step. **Bleking step**, p. 72.

West Point breathing.

#### LESSON 9

About face and one step backward ——— **March!**

One step forward march, arms sideward ——— **Raise!**

One step backward march, hands on hips ——— **Place!**

The arms move on the last count. Add similar exercises.

Raise arms forward and bend knees (half bend) ——— **One!**

Fling arms sideward and stretch knees ——— **Two!**

Repeat, **One! Two!** etc. several times.

Place hands on hips and right foot sideward ——— **One!**

Place hands on neck and twist trunk to right ——— **Two!**

Return to one ——— **Three!** Position ——— **Four!** Repeat  
 in rhythm to 8 counts. Same left for 8 counts.

Hands on neck place and right backward ——— **Charge! Position!**  
 Repeat, **One! Two!** etc. same left.



Place hands (clenched) in front of shoulders with elbows close to sides. Swing arms upward and outward and continue in circle downward to cross in front of thighs and return to starting position. Continue arm circling in rhythm 16 counts.

Jump feet apart and place hands on hips ——— **One!**

Bend trunk forward downward and stretch arms downward to touch floor ——— **Two!** Return to one ——— **Three!** Jump to position ——— **Four!** Continue in rhythm, 16 counts.

Hopping exercise. Hands on hips. Hop lightly on toes with feet together and turn one quarter turn right on every fourth count. When the complete circle has been made (16 counts) repeat, going to the left.

West Point breathing.

#### LESSON 10

Three steps forward march and right ——— **Face!**

6 counts. Right face and three steps forward ——— **March!**

Left face and two steps to the right ——— **March!**

6 counts. Review several similar commands.

Try for a uniform execution. Add similar exercises.

Hands on hips and right foot backward ——— **Place!**

Place hands on neck and rise on toes ——— **One!**

Return ——— **Two!** Repeat, **One! Two!** several times.

Change feet ——— **Jump!** Repeat exercise.

Bend trunk forward and swing arms up through the side horizontal to place hands on neck ——— **One!** Position ——— **Two!**

Repeat by response to count, **One! Two!** 8 counts.

Right face in aisles.

Arms upward bend and right sideward ——— **Charge! Position!** Repeat, **One! Two!** 8 counts. Same left, 8 counts.

Bend arms to thrust and step backward on right foot ——— **One!**

Bend trunk forward downward and stretch arms downward to touch floor ——— **Two!** Return to one ——— **Three!**

Position ——— **Four!** Continue in rhythm to slow counts ——— **Begin! Halt!** 8 counts with right foot backward; same left.

Mimetic exercise. **Throwing Baseball**, p. 62.

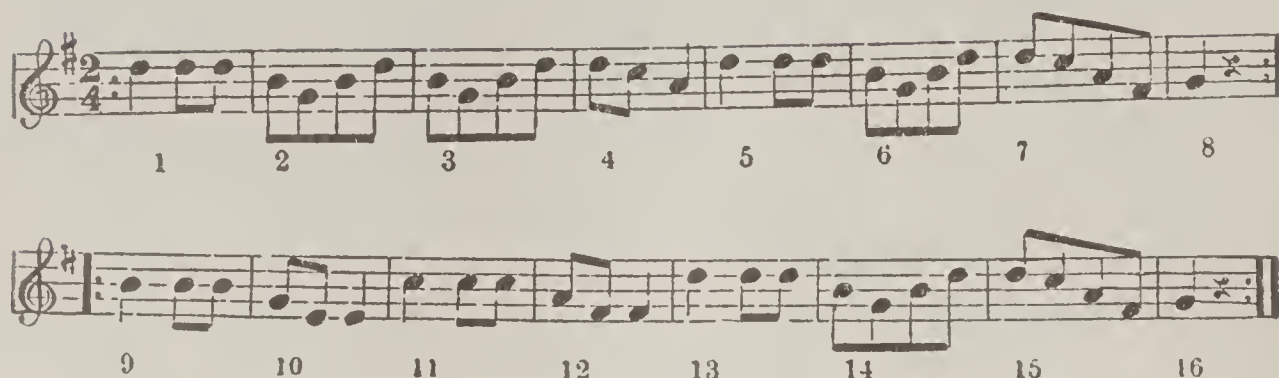
Rhythmic step. Hands on hips.

Hop twice on left foot and raise right leg sideward ——— **One and!** Swing right leg downward to displace left and hop twice, with left leg raised sideward ——— **Two and!** Continue side to side movement in fast hopping rhythm. 16 counts.

West Point breathing.

## Folk Dances Grade VII

## THE CRESTED HEN\*

Victor 17159  
Columbia A 3049

Formation. Circles of three, hands joined, number dancers 1-2-3.  
Step: Step-hop raising foot quickly from floor each time.

Measures 1-8. Dance eight steps starting with left foot and moving in circle to left.

Measure 1. Stamp with left foot.

Measures 2-8. Dance seven steps, starting with right foot and moving in circle to right. Finish in one line, 1 and 3 dropping hands. 2 standing in center holding hands of 1 and 3.

Measures 9-12. Number 1 dances four steps crossing in front of number 2, passing under arms of 2 and 3 and on to her own place. Number 2 dances four steps turning in place in same direction as number 1.

Measures 13-16. Number 3 dances four steps crossing in front of number 2, passing under the arms of 1 and 2 and on to her own place. Number 2 dances four steps turning in place in same direction as number 3.

Measures 8-12. Number 1 repeat.

Measures 13-16. Number 3 repeat.

Repeat from beginning.

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\* From Crampton's "Second Folk Dance Book" Copyright 1916 by A. S. Barnes & Company.

## MAY POLE DANCE

Same as for Grade V p. 200.

## VIRGINIA REEL\*

*Allegro moderato* (♩ = 112)



Formation: Pupils in two lines, several feet apart. If there are more than twelve, have two or more sets. One end of set is called the head, the other the foot.

Head	1	1	1	1	1	1	Foot
	2	2	2	2	2	2	

Fig. 1. Head No. 1 and foot No. 2 go toward each other and back to places, then No. 2 and foot No. 1. Note: In figures 2, 3, 4 and 5, the head and foot couples work diagonally as described in figure 1.

Fig. 2. Head No. 1 and foot No. 2 join R hands, turn and return to places. Opposite ends same.

Fig. 3. Join L hands, turn and return to places.

Fig. 4. Turn with both hands joined.

Fig. 5. Back around each other, "do-si-do."

Fig. 6. Cast off. Head couple join R hands and turn half way around, No. 1 joining L hand with the second No. 2 and No. 2 with the second No. 1. Continue down the set, head couple swinging with the R hand after each time of swinging one in the line. When foot of set is reached, head couple join both hands and skip sidewise to head of set.

Fig. 7. Countermarch. Each line marches with No. 1 and No. 2 of head couple leading, outside of set and down to foot, where head couple form an arch with both hands and all others pass under. This brings the second couple at head and leaves head couple at foot. Continue if desired until all couples have been head couples.

\* From "American Country Dances," Burchenal. By Courtesy of G. Schirmer, Inc., New York.



## FINNISH REEL\*

Columbia A 3062



Formation: Two parallel lines facing each other. Hands on hips.  
 Measures 1-8. Hop left, touch top of right toe at side. Hop left, touch right heel at side. Repeat other side. Repeat whole step three times.

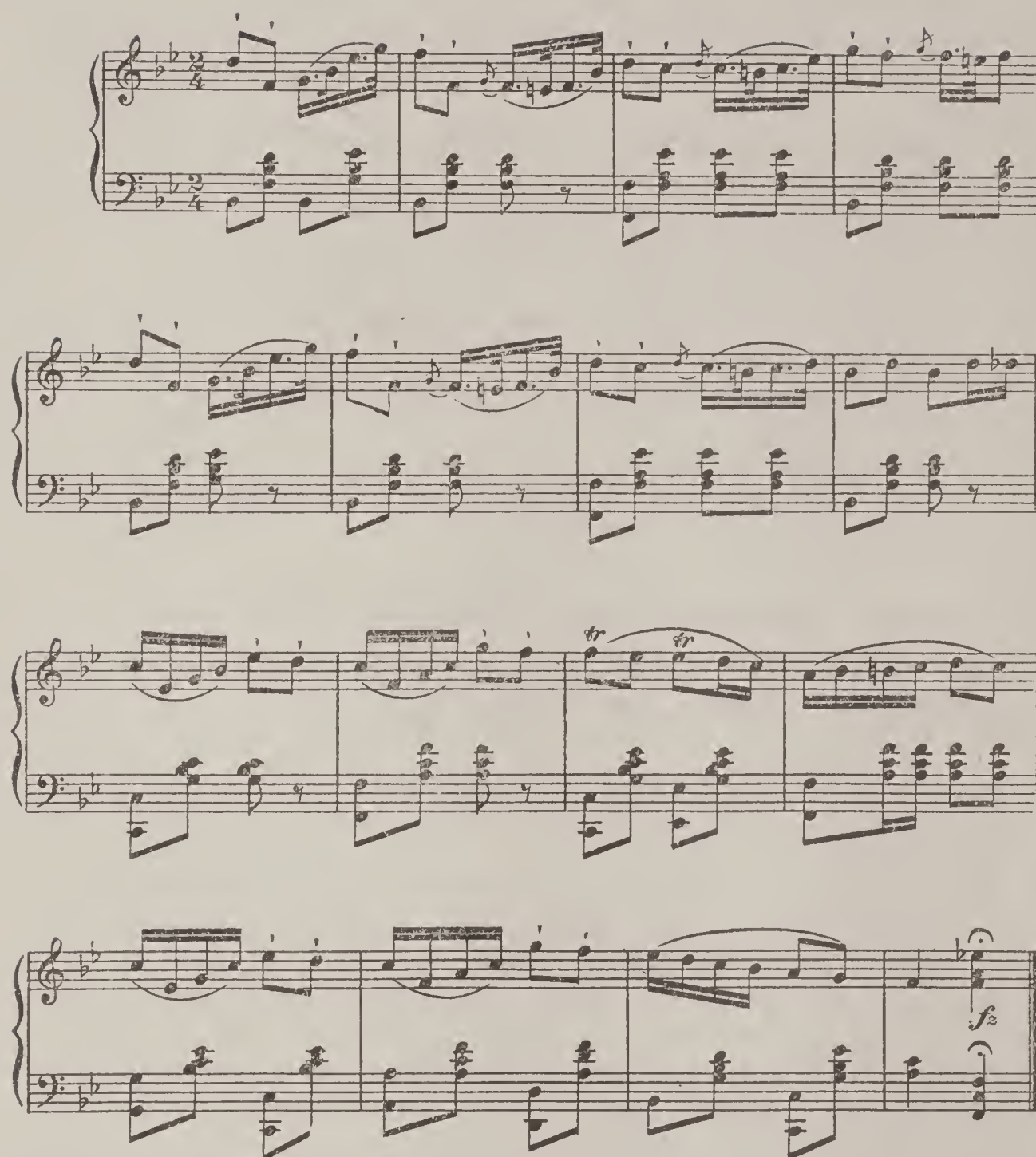
Measures 9-10. Step forward right. Stamp left, bringing heels together. Step backward left. Stamp right, bringing heels together.

Measures 11-12. With three running steps partners change places, passing on right side. Face the center on four.

Measures 13-16. Repeat measures 9-12, returning to former places. Repeat from beginning.

\* From Crampton's 'Folk Dance Book' Copyright 1909 by A. S. Barnes & Company.

## OLD RUSTIC DANCE\*



Louis H. Chalif

Formation: Any number of couples can participate in this dance. All join hands in a circle.

- |  |         |
|--|---------|
| 1. Starting with right foot toward right |         |
| side slide                               | count 1 |
| Bring left foot to right                 | count 2 |
| Step right foot to side                  | count 3 |

\* By courtesy of the author and publisher, Mr. Louis H. Chalif, Chalif Normal School of Dancing, New York.

And swing left foot in front of right  
and hop on right foot count 4 1 measure

Repeat the above movement to left  
side starting with left foot count 1, 1 measure  
2, 3 & 4

Repeat the above movement 3 times to each side 6 measures  
Face partners

2. Repeat 1 each one to his right and left side 2 measures  
Joint right hands (left hands hold the skirt)

Starting with right foot step and hop, once  
around each other with four hopping steps 2 measures

Repeat all 2 4 measures

After the second time leave partner and face  
new partner

Repeat the 2 with new partner, and continue changing part-  
ners until original partners meet, then repeat the whole  
dance from the very beginning.

### Rhythmic Steps Grade VII Girls

See "Singing Games, Folk Dances, and Rhythmic Steps", p. 69  
and "Rhythmic Steps" grade V, p. 205.

For description of the exercises see "Rhythmic Steps" p. 70.

Review all exercises of the lower grades.

Four polka-hops forward 1-8. Four step-hops forward 9-16.

Repeat.

Three mazurka balance steps sideward left, right, left 1-9.

Make a whole turn right in three running steps 1-12. Re-  
peat. Same beginning right.

Four step-swing-hops 1-8. Four step-hops forward 9-16. Repeat.

Two glides left sideward 1-2. Step-courtesy 3-4. Same right 5-8.

Change from step-hops to skip-steps forward on command.

Two double step-hops forward 1-6. Three glides left and right  
forward 7-12. Repeat.

Four gallop-steps left forward 1-4. Four gallop-steps right for-  
ward 5-8. Pas-de-basque right 1-3. Pas-de-basque left 4-6.

Repeat.

Step-swing-hop left 1-2, right 3-4. Four glides left forward  
5-12; right forward 12-20. Repeat.

Draw-steps four left sideward 1-8. Four right 9-16. Three-  
step-turn left 1-4; right 5-8. Repeat.

Two step-courtesies left and right sideward 1-4. Two touch-  
steps left and right forward 5-8. Repeat.

Varsouvienne starting left 1-6; right 7-12. Dal-step right 1-3;  
left 4-6. Repeat.

Note: The teacher may arrange many combinations similar  
to above by selecting steps suitable for this grade from the list  
of "Rhythmic Steps" on p. 70.



## Stunts and Contests    Grade VII

Organization pp. 16 and 88.

Explanation of stunts and contests p. 328.

### Boys

Review lower grade work	Duck fight
Bend the grab	Horizontal staff pull
Chair creeper	Staff pull up
Crane dive	Dot and carry two
Fishhawk dive	Twisting sticks
Front somersault	Dog fight
Full squat	Elephant walk
Jump stick	Sack of wheat
Stiff	Eskimo roll
Cart wheel	Bobbin ahead
Heel knock	Back spring

### Girls

Review lower grade work.

Make selection of stunts and contests suitable for girls.

## Schoolroom Games    Grade VII

Games to be continued from the lower grades

Last Man p. 179	Center Base p. 231
Grocery Store p. 230	Vaulting Relay p. 178
Spelling Baseball p. 230	Overhead Relay p. 178
Geography Game p. 231	Passing and Tossing Relay
In and Out Relay p. 209	Races
All-Up Relay p. 209	

### LINE BALL\*

A line is drawn across the front of the room a foot or more from the blackboard. A second line is drawn across the front of the room in line with the front row of desks.

A leader is chosen from each row, who stands toeing the line nearest the blackboard while he faces his row. There should be an even number of pupils in each row. At a signal, the first pupil in each row rises, stands toeing the line by the desk, and the leader tosses it back to the player, who tosses it back to the leader, and immediately sits. The last is a signal for the next pupil to run forward, toe the line, and continue the tossing. This goes on until the leader has thrown to all in his row. As soon as this has occurred, he runs to the line by the desk and holds up the ball. The line to do this first wins the game.

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\* From Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn & Company, Chicago.

## HOPPING RACE

In the front of the room, parallel to the wall, arrange two rows of bean bags or cardboards; the distance between the bags should be about 15 inches. The players are divided into four equal teams, A, B, C, D. One player of teams A and B, toes the starting line at the end of the rows; at the leader's command, they hop over the bags, on the right foot to the other end of the row, and immediately hop back on the other foot. The player first crossing the starting line, scores points for his team; 1 point is deducted each time the player steps on a bag or touches the floor with the other foot. The team wins whose players score the most points. The players of teams C and D hop in like manner, and the winner plays the winner of A and B for the championship of the room.

*Variations* 1. Jump with both feet. 2. Holding one foot. Jump backwards; rows not so long as in forward jump.

## ZIG-ZAG PASSING

The players are divided into two teams of equal number, and each team into two groups. One group of each team lines up along the rear and front walls. The other groups line up across the middle of the room, facing their respective team groups. The first player in each group, next to the wall, has a ball, and at the leader's command passes it to the first player in the opposite group, who immediately passes it back to the second player in the first group; the ball is passed across the room in this manner. The teams win that first "zig-zags" the ball across the room and back again.

## JACK RABBIT RELAY

Players are divided into two or more teams of equal numbers. Each team lines up in single file behind the starting line. There should be about four or five feet distance sideways between the files. The captain of each team has a wand or piece about three feet long cut from a broom handle. Each captain stands toeing the starting line.

At a signal the captains turn and give one end of wand or rod to player next behind, while captain retains hold on other end. Then these two players stoop down and run back to end of line, one on each side of the file and holding wand as near floor as possible, and parallel with floor. Each one in line jumps over the wand as it reaches him giving the appearance of jack rabbits. After the last one in line has jumped, the one who was second in line runs back to the head of the line and gives end of wand to third player, while the captain takes place at end of line. This continues until captain is again at head of line. The team wins whose captain is first to return to original place.

## BALL TAG\*

The players join hands for a circle and number off. One player is "it" and stands in the center of the circle with a practice ball or volley ball. "It" calls out two numbers and the players having these numbers must quickly change their places. As soon as "it" has called the numbers, he tosses the ball to another number in the circle, and this player must quickly toss it back to "it." "It" thereupon tries to hit one of the two changing numbers with the ball. If he succeeds, he joins the circle, and the number hit becomes "it."

## HAND FOOTBALL†

The ground should be about fifty feet wide. The players are divided into two teams which line up opposite each other in straight rows. The rows should stand about ten feet in front of the rear boundary lines. A player is chosen from each side to act as kicker. The two players stand facing each other, about ten feet apart. The teacher stands at the side of the center and throws the ball so that it will fall between the two kickers. Each kicker tries to kick the ball over the heads of his opponent's team; they try to prevent this by batting the ball back with their hands. They are not allowed to kick, to grasp the ball, or leave their places. The kicker sending the ball over the head of his opponent wins the game.

## Outdoor Games Grade VII

Games to be continued from lower grades

Spud p. 233

Hill Dill p. 185

Fist Baseball p. 235

Dodge Ball p. 213

Captain Ball p. 235

Maze Tag p. 234

Pom Pom Pullaway p. 234

Three Deep p. 213

Catch Ball p. 233

Long Base p. 232

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\* From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright 1914 by World Book Company, Yonkers-on-Hudson, New York.

† From "Physical Training for the Elementary Schools," Clark. Copyright 1917 by Benj. H. Sanborn & Company, Chicago.



## FOX AND GEESE\*

One player is chosen to be fox and another to be gander. The remaining players all stand in single file behind the gander, each with his hands on the shoulders of the one next in front. The gander tries to protect his flock of geese from being caught by the fox, and to do this spreads out his arms and dodges around in any way he sees fit to circumvent the efforts of the fox. Only the last goose in the line may be tagged by the fox, or should the line be very long, the last five or ten players may be tagged as decided beforehand. It will be seen that the geese may all coöperate with the gander by doubling and redoubling their line to prevent the fox from tagging the last goose. Should the fox tag the last goose (or one of the last five or ten, if that be permissible), that goose becomes fox and the fox becomes gander.

A good deal of spirit may be added to the game by the following dialogue, which is sometimes used to open it:

The fox shouts tantalizingly, "Geese, geese, gannio!"

The geese reply scornfully, "Fox, fox, fannio!"

Fox, "How many geese have you to-day?"

Gander, "More than you can catch and carry away."

Whereupon the chase begins.

## IN AND OUT RELAY

(Apparatus: Indian clubs or a good substitute)

The players are divided into two or more groups of like number, which compete against each other. The groups line up in a single file behind a starting line, which is distinctly marked on the ground. Directly in front of each team, at the opposing end of the running space (which should be from 20 to 50 feet long) is a row of three Indian clubs standing about 2 feet apart.

On a signal number 1 of each file runs forward and zig-zags between the clubs, without knocking any over, after which he makes a straight run back to his team touching the next player's hand, and then passes to rear end of line. The second player should be waiting for this "touch off" with toe just back of starting line and hand out-stretched.

The second player repeats the run of the first, and so on until everyone has run. If a club is knocked over it must be set up immediately by the one who knocked it over.

The teams win in order of finishing, plus the smallest score on fouls.

Fouls: (1) starting over the line before the "touch off;" (2) not replacing clubs after falling.

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\* From "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

## Method of Scoring

Teams	Order of finishing	No. of fouls	Order of winning
A	3	1	1
B	2	5	2
C	1	7	3

## KICK BASEBALL

The ground is marked off and the players arranged similar to the regular game of playground baseball. A playground basket ball is used and the pitcher delivers the ball by rolling it on the ground to the kicker who stands on a home plate 3 feet square. The kicker, of course, endeavors to kick the ball fair. A ball that crosses the home plate, higher than the knees of the kicker, is called a ball, unless the player kicks at it. A player may also be put out, if he is hit with ball when off any base. In all other respects the game is played like playground baseball.

## CRACK ABOUT

All the players, numbered in succession, gather around a basket ball which is placed on the ground. The leader calls the number of some player, who immediately picks up the ball; the other players scatter. When the player who has the ball says "Halt!" all stand still while he endeavors to hit someone. If no one is hit, all run for the ball, the one securing it says "Halt!" and immediately throws it at someone. The game continues in this manner until a player is hit; the ball is then returned and the game proceeds as at the beginning. The player who is hit three times stands some distance away, back toward the other players, and each player in turn endeavors to hit him with the ball.

## NEWCOMB

Players are placed in two teams of as equal playing ability as possible. Numbers may be equal or not. The playing space may be a basket-ball court or any smaller space with definite boundaries.

Stretch a rope or tennis net across the middle of the court at a height of 6 or 8 feet. Use a basket ball, volley ball or soccer ball. Send one team to each side of the net and give the ball to one side. Select an umpire, a score keeper, and a time keeper. The umpire is to call the score, the score keeper is to write it down as it is called, and the time keeper should call time at the end of half the time set for play. When the umpire calls "Play" one player of the side having the ball throws it over the net with the object of making it strike the floor in the opponents' half of the court. The opponents try to catch the ball before it strikes, and then throw it back. If the ball hits the floor in the opponents'

territory, it is a score for the side throwing it. Each side has a captain who should station the players about the floor so as to leave no part unprotected. Small players should be stationed near the rope; strong throwers and good catchers near the back. In calling the score the captain's name is mentioned as "Score for John" "Score for Ruth."

It is a foul to hit the rope, to throw the ball under the rope, or throw it outside of the opponents' court in any direction. A ball thrown outside counts as a foul only when the opponents do not touch it. A foul gives a score to the other side. When time is called for the first half, the players change sides, the ball is given to the side that did not have the first throw in the first half, and a rest may be given if needed. The side having the largest score at the end of second half wins.

#### PRISONERS BASE

Divide the playground into two equal parts. A prison is marked off at the rear left corner of each part. The players are divided into two equal teams, each occupying one-half of the playground, and venture into the opponents' territory as far as possible. If a player is caught before he can return he is placed in the prison, where he must remain till one of his own side has entered the prison without being tagged. Only one player may be released at a time, and both may be tagged while returning to their part of the playground. The team wins that has made the most prisoners during the playing period, or that has put all its opponents into prison.

*Variations:* The players are divided into two teams, each team standing behind a goal line at one end of the playground; the area between the two goals is neutral ground. A prison base, indicated by a stone, is placed 5 or 10 feet in front of the left end of each goal line. The game begins by a player of one side, which we shall call A, making a dare into the neutral territory. A player of side B immediately leaves his goal to tag the first player. Another player of team A now leaves the goal to "cover" his teammate and to tag the first player of team B. Another B player covers his teammate. Any player may tag anyone from the opponents' side who left his goal before he did, but none who left their goal after he did. When a player is tagged he becomes a prisoner and must stand at the base. He may stretch as far as possible, so long as one foot remains on the base. If there are several prisoners they may form a chain, the last one caught always taking his place at the base.

A prisoner is released when one of his teammates reaches his goal safely; both may return without being tagged. The team wins that has captured the most prisoners during the playing period.



## LINE FOOTBALL

Two teams face each other on lines about thirty feet apart, stretching from wall to wall in the gymnasium. A football is placed in the center of the field of play, and at the word "start" a player from the end of the line runs toward it. The object is to kick it across the line of the opponent, either between their feet or over their heads. The kickers may not use their hands, but the players on the line may guard to prevent scoring by kicking or batting the ball back into play. They may only step over the line they are guarding with one foot. When the goal is made, the kicker takes his place at the left end of the line, and another player becomes kicker. The game may continue until all the players have been kickers, or either a certain number of points may be decided upon at the beginning of the game.

If a gymnasium is not available, this game may be played on the school grounds, and lines mark the goals. If played in a gymnasium, the end walls of the room may be the goals, or lines marked.

## CROWS AND CRANES

Two lines of players, back to back and about one yard apart. The instructor designates one line as crows and the other line as cranes. If he should call out "Cranes," the cranes will rush forward about 30 feet across a safety line, and the line designated as crows will turn around and attempt to tag the opposing players before they have covered the distance to safety line. Those who are tagged must go over to the other side. Team having largest number of players at expiration of a given time wins.

Note: The instructor can make the game more interesting by drawing out the "R" in either crows or cranes.

## Grade VIII

### 1. Content

Gymnastics and marching  
Active games  
Athletics  
Folk dances  
Stunts

### 2. Adaptation

Recreation  
Promotion of growth by exercises of the large muscles  
Stimulation of breathing and circulation  
Rhythmical training  
Improvement of posture  
To secure promptness in response and accuracy in execution of combinations of simple exercises  
Ethical training by means of supervised athletic team play  
Training for dexterity, agility, alertness, cultivated in the practice of games; importance of form leading to the more active outdoor games, running and jumping, with increased demands for endurance.

### 3. Leadership

Read and study Parts I and II with particular reference to the chapters devoted to the content of the course for this grade.  
Do not teach a new play or game until the previous one been mastered.  
Play out of doors whenever possible.  
Open windows wide and keep the class active.  
Game formations, see p. 66.  
Introduction of gymnastic lesson is the same for all lessons, see p. 33.  
Explanation of gymnastic exercises, p. 27; marching commands, p. 19.  
All exercises must be taken by command first, holding each position long enough for correction. It may be necessary to repeat the complex exercises several times before moving in rhythm.  
Commands that are indented are continuations of the marginal exercises.  
Use correction cues, p. 58.  
End every lesson with a breathing exercise.  
Relief drills are not formal. Do not aim for accuracy or rhythm. The aim should be relaxation.  
Emphasize leadership in athletic standards, p. 86.

### Relief Drills    Grade VIII

Introduction: To open and close the lesson, see p. 33.

Leadership: See Part II p. 44, and relief drills, grade III, p. 142.

Drills: Change drill every two weeks.

1. Place hands on hips, touch right toe forward-1. Change toe touch to a charge, bend trunk well forward and change hands to neck-2. Return to one and position 3-4. 16 counts. Left forward, 16 counts.

Mimetic exercise. Basket Ball Throw, p. 62.

West Point breathing.

2. Hands on hips. Half knee bend-1. Stretch knees and bend trunk forward-2. Raise trunk and bend knees-3. Continue from one position into the other in quick rhythm. When learned add arm movement changing from hands on hips to neck on the forward bend movement.

Rhythmic step. Rocking step, p. 71.

West Point breathing.

3. Jump feet apart and place hands on head-1. Rise on toes, bend and press head and elbows backward-2. (Hold balance). Return to one and position 3-4. 16 counts.

Mimetic exercise. Driving Golf Ball, p. 62.

West Point breathing.

4. Raise arms sideward upward and touch right toe forward-1. Change foot to toe touch backward, bend trunk forward downward until fingers touch floor in front of left foot-2. Return to one and position 3-4. 16 counts. Left forward, 16 counts.

Hopping exercise. Hands on neck. Spring up and place left foot forward and right foot backward; quickly change position of feet and continue in hopping rhythm 16 counts.

West Point breathing.

5. Raise arms forward, place right foot forward-1. Raise arms upward, rise on toes and stretch up tall-2. Return to one and position 3-4. 16 counts. Right foot forward, 16 counts.

Hands on hips. Step to right side and bend trunk right in a combined movement-1. Position-2. Repeat 8 counts. To left, 8 counts.

West Point breathing.



6. Raise right knee forward, and arms to forward bend position-1. Place right foot backward and fling arms sideward-2. Return to one and position, 3-4. 16 counts. Left leg, 16 counts.  
Arms circling at the sides, sideward, and forward. 16 counts in each direction.  
West Point breathing.
7. Left arm forward upward and right toe touch forward-1. Change quickly to right arm up and left foot forward-2. Increase the rhythm after learning to hopping time. 16 counts.  
Raise arms sideward, place right foot to side-1. Twist trunk to right-2. Trunk forward-3. Position-4. Repeat 16 counts. To left, 16 counts.  
West Point breathing.
8. Raise arms sideward palms up and charge backward on right foot-1. Raise arms upward, rise on toes and look up-2. Return to one and position 3-4. 16 counts. Right charge. 16 counts.  
Rhythmic step. Cut step forward, p. 71.  
West Point breathing.
9. Jump feet apart and raise arms sideward-1. Bend trunk forward and swing arms downward-2. Continue arms without pausing, cross in front of body in large circle as trunk is raised and end at the side horizontal-3. Position-4. Continue in slow rhythm, 16 counts.  
Running in place on toes kicking heels high backward. 16 counts.  
West Point breathing.
10. Jump feet apart and raise arms sideward-1. Bend trunk to right, raise left arm upward, lower right hand to knee-2. Change to same on other side-3. Jump to position-4. 16 counts.  
Hopping exercise. Hop on right foot and touch left toe sideward on alternate counts. 8 counts. Right sideward, 8 counts. Alternate to left and right side, 16 counts.  
West Point breathing.
11. Charge right foot forward, bend arms to thrust-1. Bend trunk forward and stretch arms upward-2. Return to one and position 3-4. 16 counts. Left forward, 16 counts.  
Rhythmic step. Hands on hips. Double hop on left foot and swing right leg in front of left 1-2. Same to right 3-4. Continue in hopping rhythm, 16 counts.  
West Point breathing.

12. Jump feet apart, bend arms to thrust position-1. Bend trunk forward downward and swing arms downward, outside of legs, and high in back-2. Return to one-3. Jump to position-4. Repeat 16 counts.

Hopping in place, hands on hips, kick left forward, right forward, left backward, right backward and continue in fast time. 16 counts.

Raise arms sideward to hands on neck position, rise on toes, raise chest and breathe deeply. Position and exhale. 5 times.

Note: To construct new drills use mimetic exercises, see p. 61; rhythmic steps, see p. 70; stunts, appendix I p. 328; and gymnastic lessons.

## Gymnastic Lessons Grade VIII

### LESSON 1

Left ——— **Face!** Right ——— **Face!**

Hands on hips ——— **Place! Lower!**

Hands on neck ——— **Place! Lower!**

Arms sideward ——— **Raise! Lower!**

**At Ease! Attention!**

Repeat in response to command. Order a variety of simple exercises in quick succession.

Bend arms upward and head backward ——— **One!** Return ——— **Two!** Repeat in response to count several times. Emphasize chest raising. Avoid backward dropping of head.

Raise arms sideward ——— **One!**

Bend trunk to right and place hands on shoulders ———

**Two!** Return to one ——— **Three!** Lower arms ——— **Four!**

Same left, **Five!** to **Eight!** and continue in rhythm alternating right and left, 16 counts.

Hands on hips ——— **Place!** Upward knee bending, alternating starting with right ——— **Begin!** 16 counts.

Arms to thrust and feet apart ——— **Jump!**

Keeping legs straight, bend trunk forward downward and stretch right hand down to floor ——— **One!** Return ———

**Two!** Left hand downward ——— **Three!** Return ———

**Four!** Continue, alternating right and left in fast rhythm, 16 counts.

Hopping exercise. Hands on hips.

Hop in place feet together. Fast time for 16 counts.

West Point breathing. Keeping arms by the sides turn hands outward and inhale ——— **One!** Return and exhale ———

**Two!** Repeat five times.

## LESSON 2

About ——— **Face!** Right (left) ——— **Face!**  
 Arms forward ——— **Raise! Lower!**  
 Hands on hips place, and heels ——— **Raise! Lower!**  
 One step forward ——— **March!**  
**At Ease! Attention!**

Repeat in response to command.

Order a variety of simple exercises in quick succession.

Hands on hips ——— **Place!**

Head, chest and heel raising ——— **One! Two!** etc. 16 counts.

Raise arms forward ——— **One!**

Arms to forward bend and twist trunk to right ——— **Two!**

Return to one ——— **Three!** Lower arms ——— **Four!**

Same left, **Five!** to **Eight!** Continue in rhythm alternating right and left, 16 counts.

Bend arms upward and place right foot sideward ——— **One!**

Stretch arms upward ——— **Two!** Return to one ———

**Three!** Position ——— **Four!** Continue in rhythm, 16 counts.

Mimetic exercise. **Driving Golf Ball**, p. 62.

Hands on hips ——— **Place!**

Deep knee bending ——— **Begin!** 16 counts in slow rhythm.

Allow one hand touching desk to aid in balancing for early lessons.

Hopping exercise. Hands on hips.

Hopping in place alternating feet together and spread. In fast time for 16 counts.

Raise arms sideward, palms up and inhale ——— **One!**

Lower arms and exhale ——— **Two!** Repeat five times.

## LESSON 3

Introductory exercises in response to command.

Right (left) ——— **Face!** Hands on neck ——— **Place!**

**Position!** Arms forward ——— **Raise!** Arms sideward ———

**Fling!** One step forward ——— **March!**

Raise arms sideward, palms up and rise on toes ——— **One!**

Return ——— **Two!** Repeat in response to count. Hold "one" in balance. Emphasize posture.

Arms upward ——— **Bend!**

Stretch arms upward ——— **One!** Lower arms to side horizontal ——— **Two!** Raise arms upward ——— **Three!** Return to bend ——— **Four!** Continue in response to count, 16 counts.

Hands on hips ——— **Place!** Forward bending of trunk in rhythm ——— **Begin!** 16 counts. Bend from hip with back flat and head in line.



Right face in aisle.

Place hands on shoulders and raise right leg sideward ———  
**One!** Return ——— **Two!** Same left ——— **Three! Four!**  
 Continue in moderate rhythm, 16 counts.

Mimetic exercise. **Throwing the Basket Ball**, p. 62.

Hopping exercise. Hands on hips.

Spring up and place left foot forward and right backward.  
 Spring up and change position of feet and continue in fast  
 time, 16 counts.

West Point breathing.

#### LESSON 4

Introductory exercises in response to command.

Hands on neck and heels ——— **Raise! Lower!**

Arms forward ——— **Raise!** Sideward ——— **Fling! Lower!**

One step backward ——— **March!**

**At Ease! Attention!**

Place hands on neck and bend head backward ——— **One!**

Return ——— **Two!** Repeat in response to count. Hold  
 "One" to make corrections. Avoid backward tilting of head.

Arms upward bend ——— **One!** Stretch sideward ——— **Two!**  
 Bend ——— **Three!** Downward ——— **Four!** Continue in  
 fast rhythm, 16 counts. Same with upward and downward  
 stretching, 16 counts.

Raise arms sideward and place right foot sideward ——— **One!**  
 Twist trunk to right ——— **Two!** Forward ——— **Three!**  
 Position ——— **Four!** Same to left ——— **Five!** to **Eight!**  
 Continue in slow rhythm, 16 counts.

Bend arms upward and raise right leg forward ——— **One!**  
 Position ——— **Two!** Same left ——— **Three! Four!** Re-  
 peat in rhythm, 16 counts.

Mimetic exercise. **Driving Stakes**, p. 63.

Hopping exercise. Hands on hips.

Hopping in place with toe touching forward on alternate  
 counts. Hop on left and touch right toe forward ——— **One!**  
 Feet together ——— **Two!** Continue in hopping rhythm, 16  
 counts. Same left, 16 counts.

Rhythmic step. **Rocking step** may be substituted for hopping,  
 p. 71.

Raise arms sideward upward and inhale ——— **One!** Lower arms  
 and exhale ——— **Two!** Repeat five times.

## LESSON 5

Introductory exercises in response to command.

Arms sideward, palms up ——— **Raise! Lower!**

Hands on hips, left foot forward ——— **Place! Position!**

Arms upward ——— **Bend! Downward ——— Stretch!**

Two steps backward ——— **March!**

Arms sideward raise and right foot sideward ——— **Place!**

Rotate arms to palms up, bend head backward ——— **One!**

Return ——— **Two!** Repeat several times in response to counts.

Arms forward bend and right foot sideward ——— **Place!**

Fling arms sideward and bend trunk to right ——— **One!**

Return ——— **Two!** Continue in rhythm, 8 counts. Change feet ——— **Jump!** Continue exercise to left, 8 counts.

Raise arms sideward upward ——— **One!**

Bend arms to upward bend position ——— **Two!** Stretch arms upward ——— **Three!** Lower sideward downward ——— **Four!** Repeat in moderate rhythm, 16 counts. A difficult exercise. Requires careful attention to posture.

Hands on hips place and right forward ——— **Charge! Position!**

Same left. Repeat in slow rhythm, alternating right and left, 16 counts.

Arms to thrust and feet apart ——— **Jump!**

Swing arms down between legs with forward downward bending of trunk ——— **One!** Return ——— **Two!** Continue in fast time, 16 counts.

Hopping exercise. Hands on hips.

Hopping in place with feet together, on every fourth count make a quarter turn to the right. On the 16th count turn front and continue hopping and start left.

Rhythmic step, **Bleking step** may be substituted for hopping, p. 72.

West Point breathing.

## LESSON 6

Introductory exercises in response to command.

Arms sideward ——— **Raise!** Arms upward ——— **Raise!**

Arms sideward ——— **Lower!** Downward ——— **Lower!**

Hands on hips ——— **Place!** Knees ——— **Bend! Stretch!**

Heels ——— **Raise! Lower! Position!**

Arms forward ——— **Bend!** Arms sideward ——— **Fling! Position!**

Right ——— **Face!** Left ——— **Face!**

Hands on shoulders ——— **Place!**

Head, chest and heel raising ——— **One!**

Return ——— **Two!** Repeat several times in response to count. Use correction guides.

Raise arms forward—— **One!** Fling sideward—— **Two!**  
Forward—— **Three!** Downward—— **Four!**

Continue in fast rhythm, 16 counts. Aim for definite accurate movements and correct position. Correct tendency to tilt head and thrust hips forward. Hold each position for an instant before continuing to next.

Arms to thrust—— **Bend!**

Keeping knees straight, bend trunk forward, downward and stretching arms downward to floor—— **One!** Return—— **Two!** Continue in fast rhythm, 16 counts. Emphasize the return on count two.

Arms sideward raise and deep knee bend—— **One!**

Position—— **Two!** Repeat in slow rhythm, 8 counts.

Mimetic exercise. **Putting the Shot**, p. 62.

In place—— **Run!** Run lightly on toes raising knees high in front and swinging arms vigorously, 16 counts.

Raise arms forward and then sideward without pausing and inhale—— **One!** Forward and downward and exhale—— **Two!** Repeat five times.

## LESSON 7

Introductory exercises in response to command.

Hands on hips—— **Place!** Right foot forward—— **Place!** **Replace!** Left foot sideward—— **Place!** **Replace!**

Heels—— **Raise!** **Position!**

Hands on neck—— **Place!** Trunk forward—— **Bend!**

Trunk—— **Raise!** **Position!**

About—— **Face!**

Hands on head—— **Place!**

Head, chest and heel raising—— **One!**

Return—— **Two!** Repeat several times in response to count.

Raise arms sideward and place right foot sideward—— **One!**

Place hands on neck—— **Two!** Return to one——

**Three!** Position—— **Four!** Continue in fast rhythm for 16 counts. Work for accuracy in execution and class rhythm. Hold each position for an instant.

Arms upward—— **Bend!**

Stretch arms sideward and twist trunk to right—— **One!**

Return—— **Two!** To left—— **Three!** Return——

**Four!** Continue in moderate rhythm, 16 counts.

Hands on neck and right forward—— **Charge!** **Position!**

Repeat in response to count, **One! Two!** several times. Same left.



Mimetic exercise. **Throwing Baseball**, p. 62.

Rhythmic step. Hands on hips. Hop twice on left foot and raise right leg sideward ——— **One and!** Swing right leg downward to hop twice and displace left sideward ——— **Two and!** Continue side to side movement in fast hopping rhythm, 16 counts.

West Point breathing.

#### LESSON 8

Introductory exercises in response to command.

Three steps forward ——— **March!** 4 counts.

Three steps backward ——— **March!** 4 counts.

Hands on hips ——— **Place!** Right foot backward ——— **Place! Replace!** Left foot sideward ——— **Place! Replace! Position!**

Arms sideward upward ——— **Raise! Lower!**

Place hands on hips ——— **One!**

Change to hands on neck and raise heels and chest ——— **Two!** Repeat, **One! Two!** etc.

Raise arms to forward bend ——— **One!**

Fling arms sideward ——— **Two!** Return to bend ——— **Three!** Position ——— **Four!** Continue in fast rhythm for 16 counts. Hold each position for an instant.

Right face in aisle. Hands on hips ——— **Place!** Right sideward ——— **Charge! Replace!** Repeat ——— **One! Two!** etc. Same left, 8 counts.

Arms to thrust and feet apart ——— **Jump!**

Stretch arms sideward and bend trunk to right ——— **One!** Return ——— **Two!** Same left ——— **Three! Four!** Continue in fast rhythm, 16 counts.

Mimetic exercise. **Batting Baseball**, p. 62.

Rhythmic step, **Cut step forward**, p. 71.

West Point breathing.

#### LESSON 9

Introductory exercise in response to command.

Two steps forward, and one step backward ——— **March!** 5 counts. Close feet at end of second step and immediately start backward with left foot.

Right face and one step to the right ——— **March!** 4 counts. Left ——— **Face!**

Hands on shoulders ——— **Place!** trunk to right ——— **Bend! Raise!** To left ——— **Bend! Raise!** Arms ——— **Lower!**

Arms to forward bend and place right foot forward ——— **One!**

Fling arms sideward, palms up, and rise on toes ——— **Two!** Return ——— **One!** Repeat ——— **Two!** Continue by response to count.

Arms forward ——— **Raise!**

Fling arms sideward ——— **One!** Raise arms upward ——— **Two!** Lower arms sideward ——— **Three!** Fling arms forward ——— **Four!** Continue in fast rhythm, 16 counts. With definite straight arm movements.

Arms upward bend and right forward ——— **Charge! Position!** Same left. Continue in response to count, alternating right and left.

Trunk circling. Hands on hips. Starting left, 8 counts. Right, 8 counts.

Rhythmic step. Hands on hips.

Step left foot to side ——— **One!** Hop on left foot and swing right leg across in front of left ——— **Two!** Swing right foot to right side and hop ——— **Three!** Left leg in front of right ——— **Four!** Continue in rhythm, 16 counts.

Raise arms forward and then into chest with elbows pressed back, inhale ——— **One!** Push arms forward and exhale ——— **Two!** Repeat five times.

## LESSON 10

Left face and one step to right ——— **March!** 4 counts.

Right face and one step backward ——— **March!** 4 counts.

Arms forward bend and right foot sideward ——— **Place!**

Arms sideward ——— **Fling!** Arms lower and foot ——— **Replace!**

Arms upward and knees ——— **Bend!** Arms downward and knees ——— **Stretch!**

Arms upward ——— **Bend!**

Stretch arms sideward, palms up and bend head backward ——— **One!** Return ——— **Two!** Repeat in response to count. Avoid backward drooping of head and hollow back. Incline slightly forward until weight is over the balls of the feet.

Arms sideward ——— **Raise!**

Raise arms upward ——— **One!** Bend arms to hands on neck ——— **Two!** Stretch arms upward ——— **Three!** Lower to starting position ——— **Four!** Continue in fast rhythm, 16 counts.

Hands on hips ——— **Place!**

Trunk circling starting right ——— **Begin!** 8 counts. To left ——— **Change!** 8 counts.

Hands on hips ——— **Place!**

Touch right toe forward ——— **One!**

Bend right knee upward ——— **Two!**

Return to toe touch ——— **Three!**

Feet together ——— **Four!**

Same left, **Five** to **Eight!**

Continue in moderate rhythm, 16 counts.

Hand relaxing. Raise extended arms to a horizontal position in front and shake hands vigorously. Swing arms to a horizontal position at sides, shaking hands in this position, then high over head, shaking them there. 16 counts in each direction.

Mimetic exercise. **Jack in Box**, p. 61.

West Point breathing.

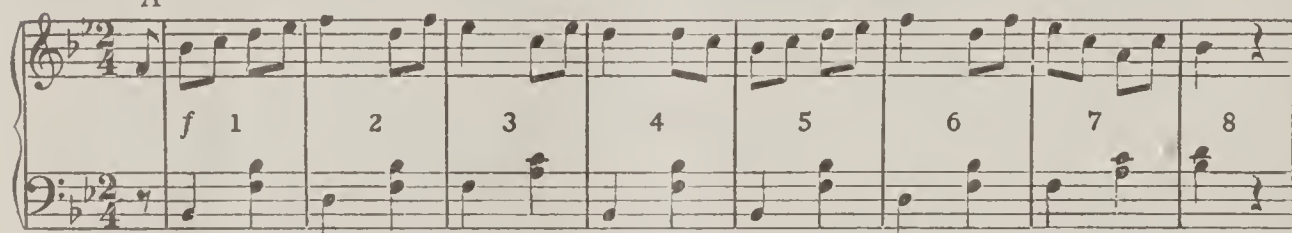
## Folk Dances Grade VIII

### SEVEN JUMPS\*

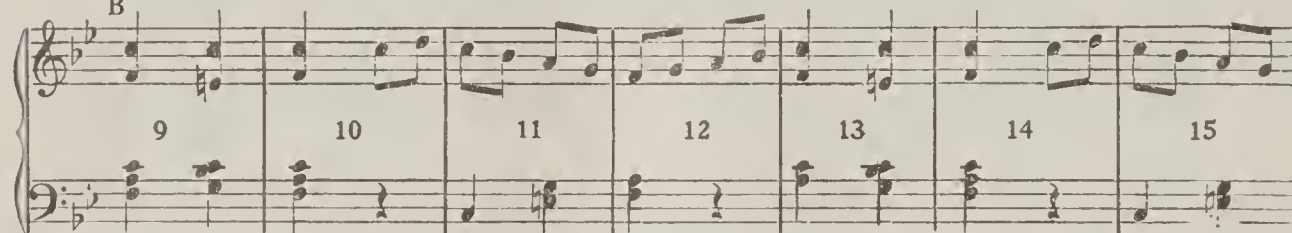
Victor 17777

*Allegro moderato* (♩ = 90)

A



B



C

D

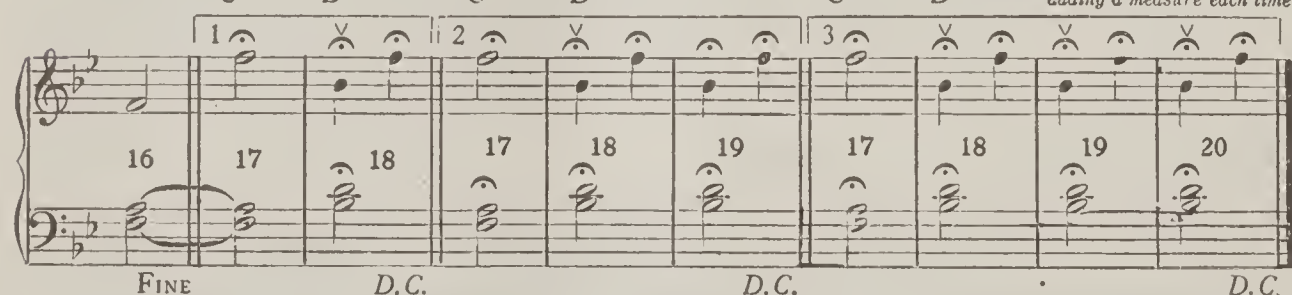
C

D

C

D

Continue thus 7 times,  
adding a measure each time



Formation: A single circle, hands joined. The boy on the left of his partner.

### Jump I

Measure 1-2. Step on the left foot; hop and swing the right foot forward. Repeat the step, and hop on the right.

Measures 3-8. Repeat, moving in a circle from right to left.

Measures 9-15. Jump up in the air on the first note of the measure, and repeat the step hop to the right.

\* From Clark's "Physical Training for Elementary Schools" Copyright 1917 by Benjamin H. Sanborn & Company, Chicago.



Measure 16. On the first note of the measure, the players halt, and release hands. On the last note the girls place hands on hips and stand still; the boys place hands on hips, but raise the right foot, and bend the knee so that a right angle is formed at the hip and at the knee.

Measure 17. On the first note of the measure, the girls clap hands, the boys stamp right foot. On the second note all stand still and wait the will of the musician who controls the situation; he may start to play at once, or wait a few seconds.

### Jump II

Measures 1-16. Repeat step hop, left and right, and repeat I.

Measure 17. Stamp the right foot on the first note, and on the second, bend the left knee.

Measure 17. Repeated. On the first note stamp the left foot; on the second, stand still.

### Jump III

Measures 1-16. Repeat step hop, left and right. Jump I.

Measure 17. Stamp the right foot and raise the left knee as before.

Measure 17. Repeated. Stamp the left foot, and hold as before.

Measure 17. Repeated. On the first note kneel on the right knee. On the second note, hold.

### Jump IV

Measures 1-16. Repeat step hop, left and right. Jump I.

Measure 17. Stamp the right foot and raise the left knee.

Measure 17. Repeated. Stamp the left foot and hold as before.

Measure 17. Repeated. Kneel on the right knee. Hold.

Measure 17. Repeated. Kneel on the left, and hold.

### Jump V

Measures 1-16. Repeat step hop, left and right and Jump I.

Measure 17. Stamp right foot, and bend left knee as before.

Measure 17. Repeated. Stamp left foot and hold as before.

Measure 17. Repeated. Kneel on the right knee and hold as before.

Measure 17. Repeated. Kneel on the left knee and hold as before.

Measure 17. Repeated. On the first note place right elbow on the floor with cheek resting in palm. On the second note, hold.

### Jump VI

Measures 1-16. Repeat step hop, left and right and Jump I.

Measure. 17. Stamp the right foot and bend the left knee as before.

Measure 17. Repeated. Stamp the left foot and hold as before.

Measure 17. Repeated. Kneel on the right knee and hold as before.

Measure 17. Repeated. Kneel on the left knee and hold as before.

Measure 17. Repeated. Place right elbow on the floor, rest right cheek in palm, and hold.

Measure 17. Repeated. On first note place left elbow on the floor; rest left cheek in palm. On second note, hold.

### Jump VII

Measures 1-16. Repeat step hop, left and right and Jump I.

Measure 17. Stamp the right foot and bend the left knee as before.

Measure 17. Repeated. Stamp the left foot and hold as before.

Measure 17. Repeated. Kneel on the right knee and hold as before.

Measure 17. Repeated. Kneel on the left foot and hold as before.

Measure 17. Repeated. Place right elbow on floor and hold as before.

Measure 17. Repeated. Place left elbow on floor and hold as before.

Measure 17. On the first note touch forehead to the floor and hold.

### Jump VIII

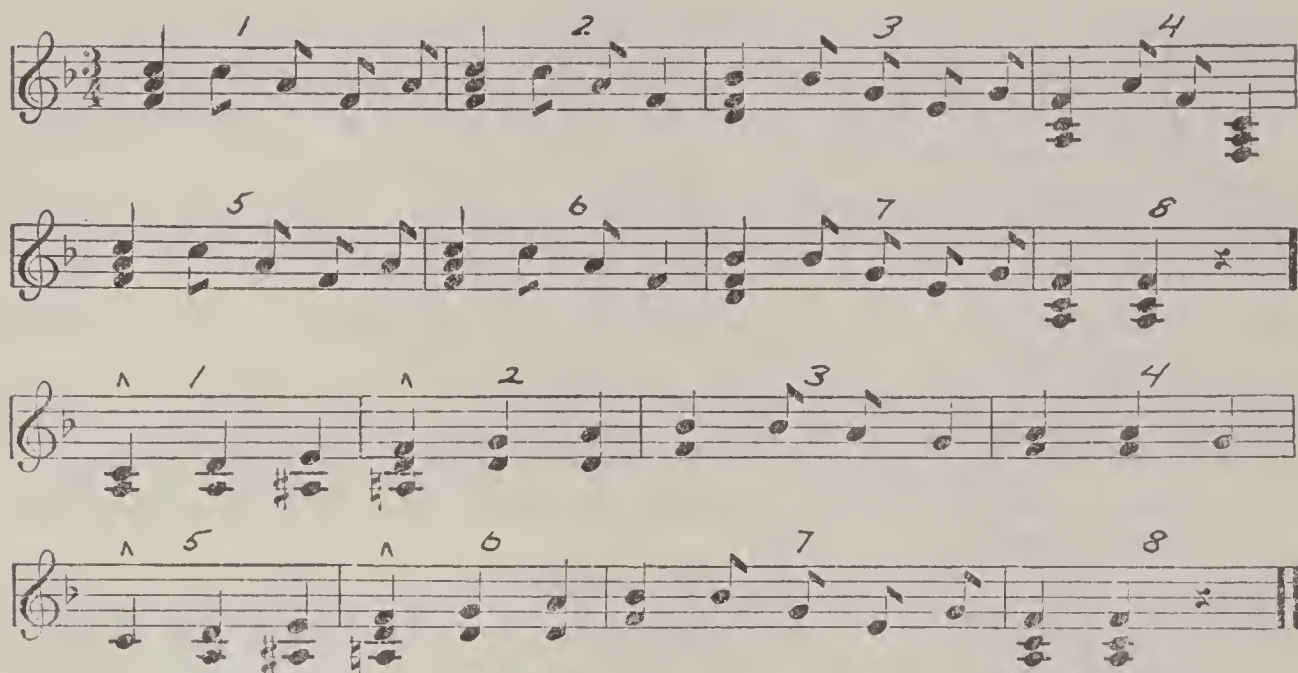
Same as VI. Continue working back through the jumps to I, and end with a simple step hop.

In some versions, this play is performed in rows; the boy and the girl play together and both do the jumps. Instead of using a hop step, a running step is often used (four steps to a measure).

In school work it is more satisfactory to have it played in a circle and have the girls do the jumps as well as the boys.

If there is any objection to touching the heads to the floor, the children may place the elbows on the knees and hold the heads in the hands in the fifth, sixth, and seventh jumps. The form given here, however, is very popular with most children.

## REAP THE FLAX\*

Victor 17002  
Columbia A 3001

Formation. Five in each line. All face front, hands on hips.

## FIGURE 1

A. Measure 1. All bend forward down to left.

Measure 2. Reap the flax by rising.

Measure 3. Throw it to the right side.

Measure 4. Back in starting position, hands on hips.

Measures 5-8. Repeat.

B. Measures 9-16. All turn left. The leaders' hands on hips, the others put their hands on shoulders of those standing before, and run to the right in a circle back to first formation, bending deeply to the right and left. Running step executed accenting first beat of each measure.

## FIGURE 2

A. Measure 1. All bend forward down to right and rise.

Measure 2. Put the flax around the hackle.

Measure 3. Draw it from the hackle.

Measure 4. Back in starting position.

Measures 5-8. Repeat.

B. Measures 9-16. Same as Figure 1, B.

## FIGURE 3

A. Measures 1-4. Numbers one and four take a short step turning to numbers two and three, and taking right hands, thumb grasp, form a spinning wheel. The leaders (numbers five) face the wheel, and with left feet tread the wheel. The wheel with running steps moves to left.

\* From Crampton's "Folk Dance Book." Copyright 1909 by A. S. Barnes & Company.



Measures 5-8. All take left hands, thumb grasp, and the wheel moves to right.

B. Measures 9-16. Same as Figure 1, B.

#### FIGURE 4

A. Measures 1-8. Numbers one, two, three and four take right hands, thumb grasp, and the leaders run as shuttles under their arms and around each one of the four.

B. Measures 9-16. Same as Figure 1, B.

#### FIGURE 5

A. Measures 1-4. The lines march up to left side of their leaders and form a large ring, dancing to left.

Measures 5-8. Dance to right.

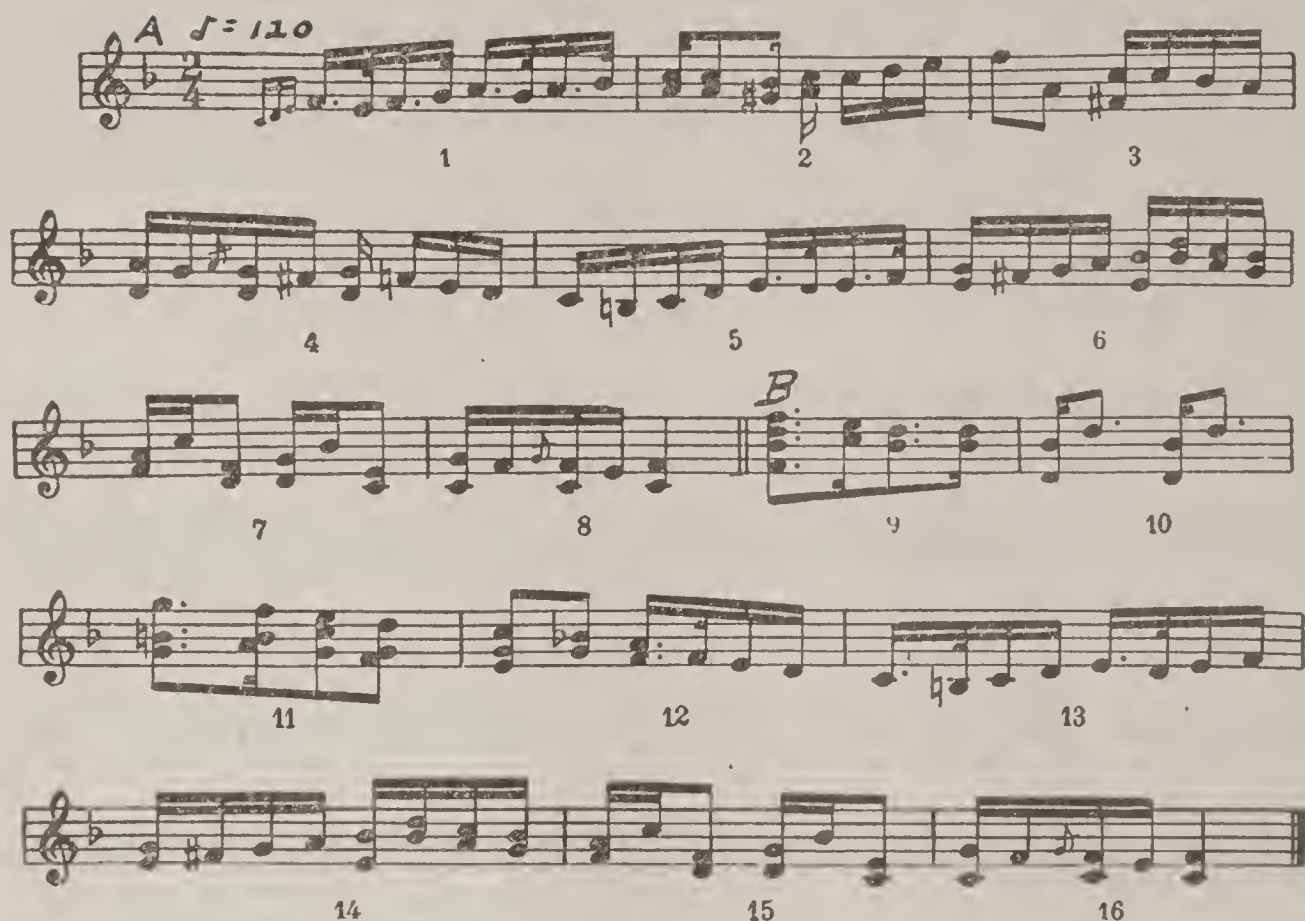
B. Measures 9-16. The leader of the first line puts hands on hips. Others put their hands on shoulders of those standing before, forming one line.

Music is repeated while the line traverses two sides of a large square, the diagonal and the other two sides, when the line is broken again into its original fives and the first form again is resumed.

Note: Hackle — a comb-like instrument over which the flax is thrown and stripped by drawing forcibly through the comb. Improvise arm movements accordingly.

## CSÁRDÁS \*

Victor 17003



Formation: Single circle, with partners facing. The boy places his hands on the girl's hips, while the girl places her hands on the boy's shoulder. The boy's part is described; the girl's is counterpart.

- I. Measure 1. Slide toward the center of the circle with the right foot, bring the left foot up to the right, repeat the slide to the right, and click the heels together.  
 Measure 2. Repeat the step, sliding to the left.  
 Measures 3-8. Repeat the above steps to the right and left.
- II. Measures 9-12. Hook right arms. Beginning with the right foot, turn each other about in place (four walking steps to a measure). On the fourth measure click the heels together, and pause on the last two counts of the measure.  
 Measures 13-16. Hook left arms. Turn about in the opposite direction with walking steps, and click the heels together on the sixteenth measure.

\* From Clark's "Physical Training for Elementary Schools" Copyright 1917 by Benjamin H. Sanborn & Company, Chicago.

III. Measure 1. Partners place hands on hips and shoulders as in first step. Touch right toe to the side with the foot turned inward, so that heel is raised from the floor; at the same time hop on the left foot. Turn the right foot outward, so that the heel is on the floor and the toe is raised, at the same time hop on the left foot. Repeat, touching the left foot to the side and hopping on the right.

Measures 2-8. Repeat the same step.

IV. Measures 9-16. Use walking steps as described in II.

#### MAY POLE DANCE

Same as for Grade V, p. 200.



## CSEHBOGAR\*

Hungarian Folk Melody

Vivace I

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system is marked 'mf' and the second 'p'. The third system is marked 'II' and the fourth 'III'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

Louis H. Chalif

Formation: Circle.

A. Hands joined. Partners standing alongside of each other. 8 slides to R; 8 slides back to L; 4 walking steps into the center of the circle; 4 steps out again. Turn partner in a circle in place with "Hungarian turn" 4 times. (Hungarian turn: raise L foot in preparation. Hop on R foot, step on L foot, step forward on R foot. Repeat. Count as follows: Hop, step, walk; hop, step, walk, etc.)

\* By courtesy of Louis H. Chalif, Chalif Normal School of Dancing, New York.

B. Partners facing, single circle. Join hands, arms stretched out at sides. Bend body at waist as you step to the side. (1) Step toward the center of circle with inside foot. Close heels together. "Step and close." Do this 4 times. (2) Step outward 4 times with the same step. (3) Step inward again twice. (4) Step outward again twice. (5) Turn partner as above with 4 Hungarian turns.

### Rhythmic Steps Grade VIII Girls

See "Singing Games, Folk Dances, and Rhythmic Steps" p. 69 and "Rhythmic Steps" grade V, p. 205.

For description of the exercises see "Rhythmic Steps" p. 70.

Review all exercises of the lower grades.

Four polka-hops forward 1-8. Eight marching steps forward 9-16. Repeat.

Eight marching steps forward 1-8. Four step hops forward 9-16. Repeat.

Eight skip-steps left forward 1-8; right forward 9-16. Four change-steps left forward 1-8; right forward 9-16.

Two step-courtesies left and right sideward 1-4. Two touch-steps left and right forward 5-8. Repeat.

Four polka hops forward 1-8. Four glides left and four glides right forward 9-16. Repeat.

Raise left leg forward-1. Touch left toe beside right instep-2. Repeat 3-4. Four glides left forward 5-8. Same right 9-16.

With quarter turn right, mazurka balance step left and right sideward 1-3, 4-6. Repeat four times (in form of a cross). Same with a quarter turn left.

Step left sideward-1. Cross right in rear of left-2. Step left sideward-3. Touch step right forward-4. Same right 5-8. Repeat in rhythm.

Four step-hops left forward 1-8. Four gallop steps left forward 9-12; four right 13-16. Repeat.

Four change-steps left and right forward 1-8. Four step-courtesies left and right sideward 9-16. Repeat.

Four change-steps left and right forward 1-8. Four gallop steps left forward 9-12; four right 13-16. Repeat.

Four closing steps left and right forward 1-8. Mazurka balance left 1-3; right 4-6. Repeat.

Heel and toe polka left forward 1-4; right forward 5-8. Dal step left 1-3; right 4-6. Repeat.

Pas-de-basque left 1-3; right 4-6. Schottische left forward 1-4; right 5-8. Repeat.

Three-step-turn left 1-4; right 5-8. Varsouvienne beginning with left foot 1-6; right 7-12. Repeat.

Note: The teacher may arrange many combinations similar to above by selecting steps suitable for this grade from the list of "Rhythmic Steps" on p. 70.

### Schoolroom Games    Grade VIII

Games to be continued from lower grades

Zig Zag Passing p. 252

Grocery Store p. 230

Overhead relay p. 178

Changing seats p. 161

Line Ball p. 251

In and Out relay p. 209

All-Up relay p. 209

#### SCHOOLROOM CAPTAIN BALL

(Adaptation made by Mabel L. Pray of Toledo, Ohio.)

The class is divided into two teams, with a center captain and five bases on each side. The remaining players of each company serve as guards, and are placed on the opposite side from their captains and bases to prevent opponents from catching the ball. The teacher or umpire tosses a basket ball alternately to the guards, the first time to team 1, the second time to team 2. The guards, in turn, toss it to their bases, who try to get it to their captains, the opposite guards opposing by guarding with arms and jumping to catch the ball. The game continues until one captain catches the ball from a straight throw (not a bound) from a base (not a guard). The side catching the ball scores a point, and the umpire then tosses the ball to the guards of the opposite team, etc. The game is played in time limits, the side having the highest score at the end of 10 or 15 minutes winning the game. Fouls are: holding the ball longer than 5 seconds; snatching the ball; knocking the ball out of an opponent's hand. In case of a foul the ball is given to the opposite team. Any number may play the game, provided the sides are even.

#### TAG THE WALL RELAY

Players all seated, even numbers in each row. At a signal the last player in each row runs forward and tags the wall. Just as soon as he is out of the aisle, all the others move back one seat. The player, who is running, takes the vacant seat and raises his hand which is a signal for the one who is now the last in the row to start. The line wins which first returns to its original position.



## Outdoor Games    Grade VIII

Games to be continued from lower grades

Hill Dill p. 185  
 Dodge Ball p. 213  
 In and out relay p. 254  
 Captain Ball p. 235  
 Fox and Geese p. 254  
 Crackabout p. 255  
 Catch Ball p. 233  
 Kick Baseball p. 255  
 Newcomb p. 255  
 Playground Ball p. 294  
 Soccer Football p. 295  
 Long Base p. 232

### ONE OLD CAT\*

This is a game of ball with one base and one batsman, a pitcher, a catcher, and the rest fielders. To start the game, one cries, "One old cat, my first bat." The others cry, "Pitcher," "Catcher," "First Fielder," "Second Fielder," and so on until all have a place. The batsman is out, if a fly is caught, if a foul is caught on the fly, on the first bounce, or if a third strike is caught. When the batsman is out, each player moves up, that is, catcher becomes batsman, pitcher becomes catcher, first fielder becomes pitcher and so on. The batsman takes the last in the field. If the batter hits the ball he must try to reach first base and return to home plate before he is touched out.

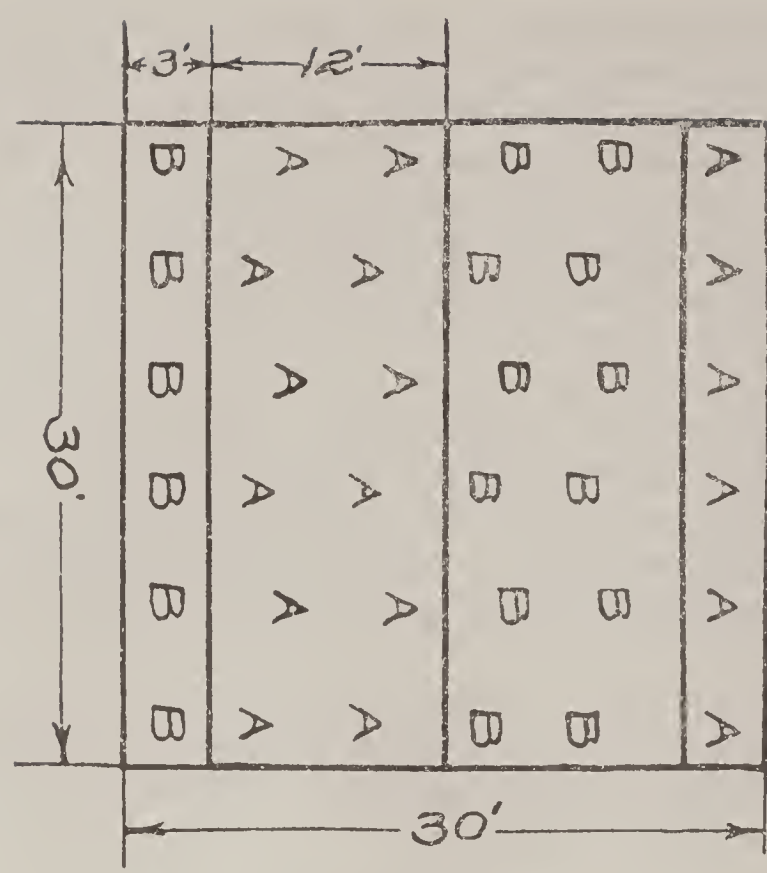
### END BALL\*

The field is a thirty foot square divided into two equal parts. Across the outside end of each field is a smaller field or base, three or four feet deep. Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards and their places in the inner field on opposite side of the center line. The game may be played in halves of five minutes or for any length of time. Play is continuous during this time. A point is made whenever a baseman catches the ball (a basket ball) from a guard of his own team.

Rules. The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards. All players must keep within their own fields. If the ball rolls or is thrown over the boundary line of any field, the player nearest the line in that field gets the ball and brings it to the line at the point where it crossed. From there he throws the ball to one of the players in the same field.

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\* From "Manual of Physical Training," Kansas City, Mo., public schools. Dr. F. Burger, Director.



THIRD MAN\*

This game is another form of the game commonly known as Three Deep, but instead of being played in the circular formation, the players are scattered irregularly over the playground.

All of the players but two take partners and scatter in any irregular way. The players forming each couple stand facing each other, with the distance of a long step between them. To make a success of the game, the distance should be considerable between the various couples.

Of the two odd players, one is runner and the other chaser, the object of the latter being to tag the runner. The runner may take refuge between any two players who are standing as a couple. The moment that he does so, the one toward whom his back is turned becomes third man, and must in his turn try to escape being tagged by the chaser. Should the chaser tag the runner, they exchange places, the runner immediately becoming chaser and the chaser being liable instantly to tagging.

THROW BALL

The players are divided into two teams, each defending a goal at one end of the playing area. At the beginning of the game and after each score the ball is put in play at the center of the field; the leader tosses up a basket ball between two opposing players, facing their opponents' goal, who endeavor to bat the ball

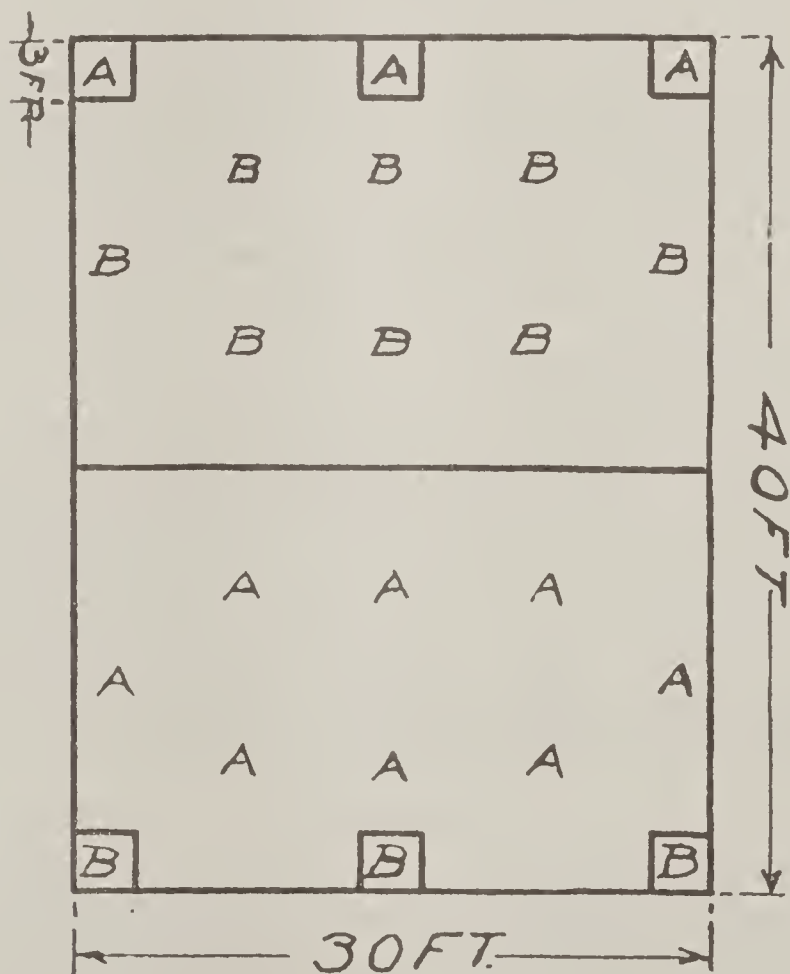
\* From "Games for the Playground, Home, School and Gymnasium," By Jessie H. Bancroft. Used by permission of the author and The Macmillan Company, publisher.

into the opponents' territory. The players of each team are stationed anywhere in the field, but must not approach closer than 20 feet to the center players, until the ball is batted. The players, by throwing or batting the ball, endeavor to force it across the opponents' goal, scoring one point for each time the ball crosses the goal. Any unnecessary roughness or kicking of the ball entitles the offended side to a free bat from the point where the foul was committed. One player tosses up the ball and another bats it, with his hand, as far as he can, the opposing players standing not closer than 20 feet to the batter. The team wins that has scored the most points during the playing period. The teams changing sides at the end of one-half the playing period.

The game shall consist of two fifteen-minute halves. If the game ends in a tie score, the game shall continue an extra five minutes.

*Variations:* Construct a goal in the center of each goal line. A cross piece 18 feet long, resting on the top of two goal posts 10 feet high will serve the purpose. The ball must be thrown through this rectangular opening.

CORNER BALL\*



The field is an oblong 30 x 40 feet divided into two equal parts. Any space may be used if the size is not available. Each part contains two bases, placed in the far corners. A third may be

\* From "Manual of Physical Training," Kansas City, Mo., public schools.



added if desired (See diagram.) Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram. The bases are three feet square. The object of the game is to throw the ball from a guard to a baseman of the same team. The basemen must catch the ball on the fly. The game is played in halves of five (5) or more minutes each. Play is continuous during the time, the only stop being that made to call a foul.

A point is made whenever a baseman catches a ball, (a basket ball) from one of the guards of his own team. It must be a fair throw, that is, the ball must not touch the ground, wall or ceiling, before being caught by a baseman. Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field to play. Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball. The game is in charge of a referee who calls all fouls. At the beginning of each half, he tosses the ball up in the center of the field, between two opposing guards. In case of a foul, he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper. If in the course of play the ball rolls or is thrown off the field it shall be brought back by a guard of the team whose line it crossed. He shall put the ball in play by standing on the line at the place where the ball left the field, and throwing it to one of the guards of his own team.

Fouls are made as follows: 1. Carrying the ball (taking more than one step). 2. Striking or touching the ball when it is in the hands of a player. 3. Holding, pushing, striking or tripping an opponent. 4. Stepping across the center line, or out of the field, with one or both feet, or on the bases of the opponents. 5. When a baseman steps out of the base with one or both feet.

#### SIDE KICK\*

The object of this game is to kick a ball, usually a soccer ball, over a goal line. Two lines called "driver's" lines are drawn on the ground ten feet apart and parallel to each other. Two more lines, one outside each driver's line, are drawn parallel to it and seven and one-half feet outside it. These are goal lines. The length of the line should be about three feet for each player of a team.

Each team joins hands facing the opposing team lined up behind the goal lines. The first (line) member of each team is driver and takes position within the driver's lines with his back to his own team. The drivers may not kick the ball over the opponent's line, it being their duty to guide the ball with their feet in such a way that their own side may get an opportunity for kicking it.

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\* From Keene's "Manual of Physical Training, Games, and Mass Competitions." Copyright, 1914, by World Book Company.

If the ball is kicked too high going over the heads of the opposing team it counts for one point for that team, not for the team which kicked it. Teams obstructing the ball may use their legs, bodies, arms or any other part provided they do not break the line by loosening their hands. No score can be made by a side if the line of hands is broken at the time the kick is made. On the other hand, if a ball is obstructed by a side while its line is broken, the other side scores on points. The teacher or referee puts the ball in play at the beginning of the game, after a score has been made, or whenever it rolls out of bounds. Teams must not cross the driver's line, penalty for such crossing being a score of one point accredited to the other side. The driver must stay inside the driver's field. Penalty for stepping outside is a score of one point for the opponents. Usually an inning consists of twenty points and a game is made up of three innings. At the beginning of each inning the teams change goal lines. A kick across the opponent's goal line scores two points and the team scoring puts in a new "driver," the old driver rejoining his team.

#### HUMAN OBSTACLE RACE

Single circle facing inward. Players seated on floor, legs extended, feet pointing toward center of circle. Interval of at least one foot between pupils.

Four or more circles, players equal in number occupying floor space.

Method of teaching

(a) Elementary.

"Count off" from right to left. At command number "one" stands immediately facing to the right, runs and jumps over the extended legs of all pupils until reaching former position; sits down and "touches off" number "two" who stands, facing to the right and follows a like procedure, sitting upon return to original position and "touches off" number "three." Each pupil, in a like manner, executes the above, the last individual upon reaching his former position becomes seated but does not touch off.

The team wins whose last player is first to reach original sitting position providing fouls have not been committed.

Fouls

- 1 Failure to jump over extended legs.
- 2 Not "touching off" before becoming seated.
- 3 Jumping over more than one player at a time.

(b) Advanced.

Formation: As described heretofore.

Method

"Count off" as before.

At command, number "one" stands facing to the right, runs (walks) jumping over the extended legs of number "two" and continues as before until reaching original position and then becomes seated. Number "two" as soon as number "one" has passed over his legs immediately stands, faces to the right and follows method described for number "one," becomes seated upon reaching original position. All players as soon as the last pupil who is running (walking) has jumped over their extended legs, immediately stands and follows a like method of procedure. When the last pupil has passed over all extended legs and reached his original position he remains standing. As soon as the last runner has jumped over their extended legs, the members of the team stand.

The team wins whose last player reaches original position first and is standing, providing fouls have not been committed.

Fouls. See (a) elementary.

#### BRONCHO TAG

Players are scattered about the room in groups of two. Each group represents a broncho, one player being head; another clasps hands around the waist of the first one and represents the tail. One chaser and one runner are selected. The runner may only escape by seizing the tail of any one of the "bronchos." If he succeeds in doing this, the "head" of that broncho immediately becomes the runner. The first one in each group is always the head, no matter what he started as. The bronchos twist and turn in any direction to prevent the runner from seizing it by the tail, but must not use the arms to hinder the runner in any way; therefore it is better for the "head" to fold the arms in front of the body.

If the chaser succeeds in tagging the runner before the runner can attach himself to the tail of the broncho, then the runner immediately becomes the chaser and tries to tag the other who becomes the runner.



## PART IV

### APPENDIX A

#### Rules for Athletic Events

The following "Athletic Rules"\* are official and are given here as a guide to the organization and management of an athletic meet. Only the rules applicable to school athletic contests are included.

##### 1. Officials

a. *Referee.* The Referee shall enforce all the rules and decisions and shall decide all questions relating to the actual conduct of the meeting, the final settlement of which is not otherwise assigned by said rules.

##### b. *Inspectors*

(1) It shall be the duty of an Inspector to stand at such point as the Referee may designate; to watch the competition closely, and in case of a foul or violation of the rules by a competitor or other person, to report to the Referee what he saw of the incident.

(2) Such Inspectors are merely assistants to the Referee to whom they shall report, and have no power to make any decisions.

c. *Judges at Finish.* There shall be four or more Judges at Finish, who shall decide the order in which the competitors finish in the competition. In case of a disagreement, the majority shall decide. Their decision as to the order in which the men finish shall be final and without appeal.

##### d. *Field Judges*

(1) The Chief Field Judge shall see that all implements and equipments are in accordance with these rules and that the field events are conducted expeditiously.

(2) The Field Judges shall measure, judge and record each trial of each competitor in all games, whose record is of distance or height. Their decision as to the performance of each man shall be final and without appeal.

##### e. *Timekeepers*

(1) Each of the three Timekeepers shall time every event. In case two of their watches agree, and the third disagrees, the time marked by the two shall be official time. If all watches disagree, the time marked by the watch giving the middle time shall be the official time. Time shall be taken from the flash of the pistol.

(2) Should assistants to the Timekeepers be provided, they shall perform like duties, but the time recorded by their watches shall only be accepted in the event of one or more of the watches held by the other Timekeepers failing to mark the time, in which case they shall be called upon in such order as may be previously decided upon, so that on all races, where possible, three watches shall record the time.

(3) If, for any reason, only two watches record the time of an event, and they fail to agree, the longest time of the two shall be accepted as the official time.

##### f. *Clerk of the Course*

The Clerk of the Course shall be provided with the names and numbers of all entered competitors, and he shall notify them to appear at the starting line before the start in each event in which they are entered.

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\*Extracts from "Official Athletic Rules and Handbook" of the Amateur Athletic Union of the United States. Pub. by American Sports Pub. Co., N. Y.

g. *Scorer*

The Scorer shall record the order in which each competitor finishes his event, together with the time furnished him by the Timekeeper, and the height or distance furnished him by the Field Judges. He shall keep a tally of the laps made by each competitor in races covering more than one lap, and shall announce by means of a bell, or otherwise, when the leading man enters the last lap. He shall control his assistants, and assign to them such of his duties as he may deem proper.

h. *Starter*

(1) The Starter shall have entire control of the competitors at marks, and shall be the sole judge of fact as to whether or not any man has gone over his mark.

(2) All races shall be started by the report of a pistol except that in time handicap races the word "Go" shall be used.

(3) All questions concerning the start shall be decided by the Starter.

(4) When any part of the body of the competitor shall touch the ground in front of his mark before the starting signal is given, it shall be considered a false start.

(5) If, in the opinion of the Starter, a false start has been made, he can recall the competitors by a second pistol shot, and penalize the offender or the offenders.

(6) For all races up to and including 125 yards, the competitor shall be put back 1 yard for the first and another yard for the second attempt. In all cases the third false start shall disqualify the competitor from the event. In relay races the penalty shall be according to the distance the offender is to run in the race.

(7) The Starter shall also rule out of that event any competitor who attempts to advance himself from his mark, as prescribed in the official program, after the Starter has given the warning to "get ready."

## 2. The Course

Each competitor shall keep in his respective position from start to finish in all races on straightaway tracks. In races on tracks with one or more turns, he shall not cross in front of a competitor until he is two yards in advance of his nearest competitor.

## 3. The Competition

a. Any competitor willfully jostling, or running across, or obstructing another competitor so as to impede his progress, or competing to lose or to coach another competitor, either in a trial or final contest, shall forfeit his right to be in the competition, and shall not be awarded any position or prize to which he would otherwise have been entitled.

b. No competitor, after leaving the track, shall be allowed to rejoin a race either for the purpose of gaining a place or to pace or assist another competitor.

c. When, in any but the final heat of a race, a claim of foul or interference is made, the Referee shall have the power to disqualify the competitor who was at fault, if he considers the foul intentional or due to culpable carelessness, and shall also have the power to allow the hindered competitor to start in the next round of heats, just as if he had been placed in his trial.

d. When, in a final heat, a claim of foul or interference is made, the Referee shall have the power to disqualify the competitor who was at fault, if he considers the foul intentional or due to culpable carelessness, and he shall also have the power to order a new race between such of the competitors as he thinks entitled to such a privilege.



#### 4. Field Events

- a. All measurements must be made with a steel tape.
- b. In all handicap events the competitor having the greatest allowance shall make the first trial, and so on, in regular order, up to the competitor at scratch or with least allowance, who shall have the last trial.

#### 5. Weight Events

- a. In all weight events thrown from the circle, the competitor must stay in the circle until his attempt is marked by an official.
- b. The competitor may touch the inside of the circle.
- c. The circle shall be 7 feet in diameter. The circle shall be measured from the inside. In indoor competitions the circle may be marked on the floor.

#### 6. The Finish

- a. The finish line shall be a line on the ground drawn across the track from finish post to finish post and the men shall be placed in the order in which any part of their bodies (i.e., "torso," as distinguished from the head, arms, feet or hands) crosses such line.
- b. For the purpose of aiding the Judges, but not as a finish line, there shall be stretched across the track at the finish, 4 feet above the ground, a worsted string which shall not be held by the Judges, but fastened to the finish post at either side, so it will always be at right angles to the course and parallel to the ground.
- e. No competitor shall be considered to have finished unless his entire body shall have crossed the finish line.

#### 7. Track Measurement and the Direction of Running

- a. All distances run or walked shall be measured upon a line 12 inches outward from the inner edge of the track, except that in races on straightaway tracks the distance shall be measured in a direct line from the starting mark to the finish line. There must be a border of board, rope, cement, or other material.
- b. The direction of the running shall be left hand inside.

#### 8. Official Pegs

In events where cross-bars and pegs are to be used, pegs shall be without rings and of uniform thickness and must not extend more than 3 inches from the uprights. The cross-bar must be of wood, the ends of which must not project more than 6 inches beyond the pegs.

#### 9. Ties and Dead Heats

In all scratch contests where results are determined by measurements of height or distance, ties shall be decided as follows:

(1) If two or more competitors tie at any height in the standing or running high jump, the bar shall be lowered at the discretion of the officials and three more trials allowed, the competitor clearing it in the least number of trials to be the winner.

(2) If there is a second tie, the bar shall be lowered and three more trials allowed, the competitor clearing it in the least number of trials to be the winner.

(3) If there is another tie at any height, the bar shall be raised or lowered, at the option of the officials, and the competitor clearing it in the least number of trials shall be declared the winner. All further ties shall be decided in the same way.

(4) In case of a tie in a scratch contest at any other game decided by height or distance, each of the tying competitors shall have three additional trials, and the award shall be made in accordance with



the distances cleared in these additional trials. In case of a second tie, three more trials shall be allowed, and so on, until a decision is reached.

(5) In case of a tie in any field event, the subsequent performances only determine the relative position of those who are competing to decide the tie.

#### 10. Method of Measuring

In all weight events and broad jumps, that portion of the tape showing the feet and inches must be held by the official at the take-off or at the circle.

#### 11. Running High Jump

a. The Field Judges shall decide the height at which the jump shall commence, and shall regulate the succeeding elevations.

b. Three jumps are allowed at each height, and a failure at the third attempt shall disqualify.

c. A competitor may commence at any height above the minimum height.

d. At each successive height each competitor shall take one trial in his proper turn; then those failing, if any, shall have their second trial jumps in like order, after which those having failed twice shall make their third trial jump.

e. A competitor may decline to jump at any height in his turn, and by so doing, forfeits his right to again jump at the height declined.

f. A fair jump is one where the head of the contestant does not go over the bar before the feet and is not below the buttocks in clearing the bar.

g. The jump shall be made over a bar resting on pegs projecting from the uprights, and when this bar is removed from its place it shall be counted as a trial jump.

Neither diving nor somersaulting over the bar shall be permitted.

h. A line shall be drawn 3 feet in front of the bar and parallel therewith, to be known as a balk line, and stepping over such line, in any attempt, shall be counted as a "balk," and two successive "balks" shall be counted as a trial jump.

i. As soon as a competitor makes a spring in order to jump, this shall be counted as a trial jump.

j. The distance of the run before the jump shall be unlimited.

k. All measurements shall be made perpendicularly from the ground to the upper side of the bar where it is lowest.

l. The employment of weights or grips of any kind is forbidden.

m. The uprights shall not be moved during the competition.

n. The uprights shall be at least 12 feet apart.

o. The take-off ground about the jump must be level.

#### 12. Standing High Jump

a. The feet of the competitor may be placed in any position, but shall leave the ground only once in making an attempt to jump. When the feet are lifted from the ground twice, or two springs are made in making the attempt, it shall count as one trial jump without result. A competitor may rock forward and backward, lifting heels and toes alternately from the ground, but he may not lift either foot clear from the ground or slide it along in any direction on the ground.

b. With these exceptions, the rules are the same as those for the Running High Jump.

#### 13. Running Broad Jump

a. The length of the run is unlimited. Each competitor shall be allowed three jumps, and the five best shall be allowed three more jumps. Each competitor shall be credited with the best of all his jumps.

b. When jumped on earth the take-off shall be from a joist sunk flush with the ground, the outer edge of which shall be called the scratch line. In front of the scratch line over a width of 3.94 inches, the ground shall be sprinkled with soft earth or sand to make it slightly higher than the take-off joist. The measurement of the jumps shall be made at right angles from the scratch line, or scratch line extended, to the nearest break in the ground made by any part of the body of the competitor.

c. If any competitor swerves aside at the taking-off line or the line extended, or touches the ground in front of the take-off joist with any part of his shoe or foot, such jumps shall not be measured, but it shall be counted against the competitor as one jump.

d. A line shall be drawn 6 feet in rear of the scratch line, to be known as the balk line, and stepping, or falling over such line, or such line extended, in any attempt shall be counted as a "balk." and two successive balks shall be counted as a trial jump.

e. The rules for the Running High Jump shall govern, where applicable.

#### **14. Standing Broad Jump**

See rules for the Standing High Jump, as well as, where applicable, for the Running Broad Jump. See "Athletic Coaching," p. 325.

#### **15. Putting the Shot**

a. The shot shall be put from the shoulder with one hand only, and it must never be brought behind the shoulder.

b. In the middle of the circumference of the circle, at the front half thereof, shall be placed a stop-board, firmly fastened to the ground. In making his puts, the feet of the competitor may rest against but not on top of this board.

c. A fair put shall be one in which no part of the person of the competitor touches the top of the stop-board, the top of the circle, or the ground outside the circle.

d. The measurement of each put shall be taken at the circle from the nearest mark made by the fall of the shot to the inside of the circumference of the circle on a line from such mark made by the shot to the center of the circle.

e. Foul puts and letting go the shot in making an attempt shall be counted as trial puts without result. It shall also be a foul if the competitor steps on the circle, or leaves the circle before his throw has been marked.

f. Each competitor shall have three trial puts, and the best five shall have three more. Each competitor shall be credited with the best of all his puts.

g. No device of any kind which can be used as a support in aiding to put the shot shall be allowed.

#### **16. Relay Races on Track**

A line shall be drawn 10 yards on each side of the starting line of each relay to be known as the starting zone. Within this zone each runner must pass the baton to the succeeding runner. No member of a relay team in order to relieve his team mate shall run outside of such zone. The baton must be passed, not thrown or dropped by a competitor and picked up by the one succeeding him. The baton must be carried throughout the entire distance of the race. Violation of any of these rules by any competitor shall disqualify the team.

#### **17. Tug-of-War Without Cleats**

a. The teams shall consist of equal numbers of competitors. The rope shall be of sufficient length to allow for a pull of twelve feet, and for twelve feet slack at each end, together with four feet for each competitor.



It shall be without knots or other holdings for the hands. A center tape shall be affixed to the center of the rope, and six feet on each side of the center tape a side tape shall be affixed to the rope. A center line shall be marked on the ground, and six feet on each side of the center line a side line parallel thereto. At the start the rope shall be taut and the center tape shall be over the center line and the competitors outside the side lines. During no part of the pull shall the rope be tied or in any way crossed by the anchor man, nor shall he wilfully place either hand on the ground.

b. There shall be one Judge and two Inspectors who shall be responsible for seeing that the rules are properly carried out. The Judge shall start the competition by word of mouth and take charge of the center and side lines, and give effect to the result of any pull by blowing a whistle. The Inspectors shall take charge of the teams and see that members of such teams do not wilfully touch the ground with any part of the body other than the feet and report to the Judge any infringement of this rule. It shall be in the discretion of the Judge to disqualify the offending team and award the pull in question to the opposing side, or he may disqualify the offending team from the competition. A pull shall be when one team shall have pulled the side tape of the opposing side over their own side line, or if any portion of the foot of any competitor of the opposing side goes beyond the center line. In the event of both teams letting go of the rope before either side has pulled the side tape of the opposing side over their own side line, the pull shall be declared no pull and shall not constitute one of the requisite number of pulls. No competitor shall make any hole in the ground with his feet, or in any other way, before the start. All heats shall be won by two pulls out of three. All competitors shall wear boots or shoes as per regulation; heel and sides of heel (i.e., from the face to the seat) shall be perfectly flush. No prepared boots or shoes, heel plates (sunken or otherwise), projecting nails, tips, springs, rubbers, points, hollows or projections of any kind shall be allowed.

c. No gloves or adhesive substance whatever shall be used on the hands or ropes.

### 18. Pull-Up (Chinning)

A portable chinning bar in a doorway, a horizontal bar in the gymnasium or the rungs of a ladder set at an angle against a building may serve the purpose.

Each contestant begins with his hands on the bar. Then with his arms straightened at full length he pulls himself up without a kick, snap, jerk, or swing, until his chin is above the bar. Lowering himself again until his arms are straight, he repeats the "Pull Up." Figures 28 and 29.



Figure 28.



Figure 29.



### 19. Rope Climb

The standard rope for this event is one and one-quarter inches in diameter, provided it does not have any assisting devices of any sort, such as knots or balls. It must not be fastened at the bottom. Points 12 feet and 16 feet from the ground should be marked by a white or colored string or cloth and the climber must touch with his hand the mark indicating the height for his event. The start must be made from a standing position without a jump or spring.

### 20. Baseball Throw for Accuracy

Make a target 15 inches by 24 inches of wood or canvas, to represent the area within which a "strike" must be thrown. Suspend this target about a foot or two in front of a backstop of wire, a fence, or a mat in the gymnasium. The lower edge of the target should be 24 inches from the floor. A strike is any throw that hits the target enough to move it at all. Care must be taken to see that the ball hits the target directly and not on the rebound.

The thrower shall stand facing the target with both feet upon the line indicating the distance specified for this event. In delivering the ball he may step forward with either foot, but his other foot must be upon the line when the ball is thrown.

### 21. Baseball Distance Throw

The thrower is allowed to run in making the throw, but must not run over the throwing line. Measure shortest distance from throwing line to spot where ball first hit the ground. Three throws shall be allowed and the best throw counted.

### 22. Basket Ball Throw for Distance

A circle six feet in diameter shall be marked on the floor or ground. In throwing, contestants shall not touch outside the circle with any part of the body until after the ball has struck the ground. If any part of the body touches outside the circle, the distance made shall not be recorded but the throw shall count as one trial. Three trials are allowed and the best throw shall be taken as the record. The throw is to be made with one hand. If this test is made out of doors, it should be done on a day when the wind does not blow.



Figure 30.



Figure 31.

### 23. Football Kick

Use a regular football. Punter may take as many steps as he wishes before punting, but must not step over the punting line. Measure the shortest distance from punting line to place where ball first strikes the ground. Three punts should be permitted, and best one counted.

### 24. Push-Up

Have the pupils lie face downward flat on the floor. Put the hands flat on floor close to shoulders. Straighten arms, and push up, supporting weight on hands and toes, keep back stiff. Lower body and without resting push up again.

### 25. Sit-Up

Have the pupil lie down on his back, arms beside body, legs out straight and heels together. He then raises trunk of body to a sitting position keeping heels on floor, knees and elbows straight. Pupil must not grasp clothing or touch floor with hands. When the sitting position is reached, immediately lower the trunk and when the head touches floor raise trunk again, etc.

### 26. Standing Hop, Step and Jump

Stand with both feet on the take-off and swing the arms for the start. Just as the final forward swing is being made lift one foot so the "hop" is taken from one foot only. Land on the same foot from which the spring was made, take a long step to the other foot, and finish with a big leap, landing on both feet. Do not slow up in speed between the hop, the step and the jump.

### 27. Running Hop, Step and Jump

Same as the standing event except that a run precedes the hop. Running over the starting line is counted as a trial but is not measured. All other trials are measured from the line and not from the place where the hop started.

### 28. Potato Race

Draw four circles in a direct line, twelve inches in diameter and five yards apart from center to center. Have a starting line five yards from the center of first circle.

A basket containing four stones or potatoes is placed on the starting line. At a signal the contestant who is standing on the starting line, takes one potato, runs and places it in the first circle, returns for another potato and runs with that to another circle. As soon as the last potato is placed, he returns to the starting line and then runs back to the first circle getting potato and returns it to the basket, and continues in this way until all the potatoes are returned to the basket.

### 29. Relay Races

a. *File relay.* The pupils in files of equal numbers are lined up behind a starting line. Number one runs to some designated line or object and returns to tag number two, who repeats. Number one goes to the end of the line, and so on until all have run and the first player is at the head of the file again.

Many variations are possible.

- (1) Running backward
- (2) " sideward
- (3) Hopping on one foot, other leg in various positions
- (4) Hopping on both feet
- (5) Run to some point, turn around
- (6) Run to some point, jump three times
- (7) Run to some point, jump up and touch toes
- (8) Running on hands and feet



(9) Place hands on ground and hop with feet between hands (frog jump).

(10) Running while balancing a large ball in one hand. Return pass ball with one hand to number two.

(11) Running forward vault over fence or leap frog over a boy's back.

(12) Running while balancing a potato or apple in a spoon.

b. *Shuttle relays.* The contestants in each team are divided into equal squads. A squad is placed at each end of the running area. Number one runs and tags number one of the second squad, who runs and tags number two of the first squad and so on until all have run. See File relays for possible variations.

c. *Pass ball relays.* The teams stand in file formation with one pace interval between the pupils. A ball, eraser, bean bag, book or any object may be used for passing.

Overhead. On "Go" number one passes a ball with both hands backward over head to number two and so on down the line. The last player runs forward with ball to head of line and the passing and changing places is continued until number one is back in place at the head of the line.

(1) Passing ball over left or right shoulder.

(2) Passing ball between legs.

(3) Passing ball by the right or left hip.

(4) Alternate over and under. Number one passes ball over head to number two who passes between legs to number three who repeats number one, etc.

d. *Skin the snake relay.* The team stands in close file formation with feet apart. Each man extends his left hand backward between his legs. Each player (except the first) grasps with his right hand the left hand of the player in front of him. At the command "Go" the rear player lies on his back and still retains the grasp of the player in front. Each player as he lies down should keep his legs close against the body of the one in front, while the players going backward should run with the legs well apart. When all players in the file are down the man at the rear of the line (who headed the file) arises and the others successively and run forward, still holding hands until all are up in the starting position.

e. *Wheelbarrow relay.* Players in file formation. Number two grasps ankles of number one. Number one runs forward on hands to the goal line where number two runs back to the team and becomes the wheelbarrow for number three, and so until all have run.

f. *Hoop rolling relay.* The group is lined up five yards back of the starting line. At a distance of twenty yards from the starting line an Indian club shall be placed. At the signal "Go" the first girls shall start rolling the hoop toward the Indian club. She must roll the hoop around the Indian club and back to the starting line which thus becomes also the finishing line. If the runner knocks over the Indian club, she must replace it before proceeding further. Upon crossing the finish line she shall pass the hoop to the next girl, who repeats the process. The succeeding runner shall not start until the preceding runner has crossed the line. The hoop must at all times be rolled, not carried in the hand. The last runner completes the race when she has crossed the finish line with the hoop.

g. *The relay potato race.* On a line at right angles to the starting line draw four circles each 12 inches in diameter, the first with its center 5 yards from the start and the others at 5 yard intervals beyond.

A box, can or basket with not over 144 sq. in. bottom area is set on the five-yard circle. Three potatoes, blocks, or erasers are placed in this receptacle.



The first runner, starting from the line, takes a potato from the box and places it in the nearest, or 10-yard circle, returns to the box, passing between it and the starting line, places a second potato on the 15-yard circle and in the same manner places the third on the 20-yard circle. He then runs back to the starting line, so that one foot passes or touches the line, runs to the nearest potato and replaces it in the box, and so for the second and third potatoes, each time passing between the basket and starting line after replacing a potato except that after the third he runs back to the start and touches off the next member of the group, who must stand with both feet back of the line until touched.

Each successive runner places and replaces the potatoes and touches off his successor as indicated. If a potato is dropped anywhere but in the basket or circles where it is due, it must be picked up and properly placed before another potato is touched. Leaders should use a whistle to call the attention of a runner to any such error made. If a runner starts before the "Go," or before he is properly touched off by his predecessor, the timer will add one second or more, at his discretion, to the total group time for every such false start.

If for any reason it is found that 140 yards is too great a distance to be run at one time, the first runner, after placing out the potatoes as provided above, shall run back to the starting line and touch off the second runner who shall collect the potatoes as previously described and touch off the third runner who repeats the part of the first runner. In the meantime the first runner takes his place at the end of the line and when his turn comes again, runs the second time. In this way each player runs two laps of 70 yards each with a short rest between.

### 30. Unusual and Comedy Events

a. *Three-Legged Race.* Two competitors standing beside each other shall have their inside legs strapped together just above the ankles and also above the knees with strong canvas or leather straps.

b. *Sack Race.* Competitors must be in and covered by a strong sack extending up to and tied around the neck. Hands must be inside. The sack must measure three feet wide by five feet in length.

c. *Obstacle Race or Relay.* Obstacle races may include a great variety of stunts or obstacles to overcome. To assist the teacher a few suggestions are made as follows:

Jumping a ditch (two lines on floor or ground)

Hurdle

Vault a fence or piece of apparatus

Climb through a hoop or barrel

Crawl under a low rope or bar

Changing shoes or articles of clothing

Hopping a part of the distance

Climb into sacks and run

Crawl through rungs of ladder.

## APPENDIX B

### Rules for Athletic Team Games

**Baseball.** Official rule book, Spalding's Athletic Library, published by American Sports Publishing Company, 45 Rose Street, New York.

**Basket Ball.** Official rule book, Spalding's Athletic Library.

**Volley Ball.** Official rule book, Spalding's Athletic Library.

**Field Hockey.** Official rule book, Spalding's Athletic Library.

**Tennis.** Official rule book, Spalding's Athletic Library.

**Ice Hockey.** Official rule book, Spalding's Athletic Library.

### Playground Ball

This is a modification of baseball that can be played by both boys and girls and on small play fields.

The bats are thirty-three inches long, and two inches in diameter at the thick end. The balls are twelve to fourteen inches in circumference.

The distance between the bases is thirty-five feet. From home to pitcher's box, thirty feet; to second, fifty feet. To locate first and third bases, take a line seventy feet long and with the ends fastened at home and at second grasp the line at its middle point, stretch it as far as it will go to the right and then to the left.

There are ten players on a side, the tenth being a right short stop.

The pitcher stands in his box and before delivering the ball he must hold it fairly in front of his body in plain sight. No overhand pitching is allowed. The pitcher uses a toss or underhand swing. All other players may throw in any style.

Rules for strikes, balls, fouls, dead ball, block ball, and all other matters not mentioned herein are the same as in regular baseball.

### Basket Ball (Modified)

Basket ball is a game in which children may easily overdo. The danger of strain may be reduced to a minimum by limiting the size of the courts by dividing the courts and by limiting the time of play.

Suggested size of court for elementary schools, 35 by 60 feet.

Divide the court into two courts by a line across the center for the forwards and the guards. Make a third and separate court by lines drawn parallel 20 feet from the center line. Confine the forwards to one-half court, the guards to the other half-court and the centers to the center court.

Reduce the total time of play and break up the playing time by rest periods as follows:

Fifth and sixth grades — Four playing periods of 7 minutes each; rest periods 3-10-3 minutes.

Seventh and eighth grades — Four playing periods of 8 minutes each; rest periods 3-10-3 minutes.

### Team Ball Throw

1. The method here described is for two contesting teams. The first contestant of team A throws the ball. The distance is not measured, but a small stake is driven into the ground where the ball first struck.

The captain of team B now chooses a player whom he thinks will be able to make a better throw. If the throw exceeds that of the first thrower, his team scores one point; otherwise team A scores one point. A contestant of team B now throws and the captain of team A chooses a player to make the next throw. All contestants throw in this manner. The team wins that has scored the most points after all have thrown.

2. The team members may line up in single file and throw in order without a choice by the captain.



3. Teams A and B are stationed on opposite sides of the field. A member of team A makes a throw from a well-marked throwing line. A player of team B makes a return throw, but he must not cross the spot where the previously thrown ball first struck the ground. A player of team A now returns the ball, taking as his throwing mark the spot where B's ball landed. All players throw in like manner. If the throw of the last player of team B fails to reach the original throwing mark of team A, his team loses; if the throw lands on the throwing mark the teams tie, and if the throw goes beyond the original throwing mark, team B wins.

4. If more than two teams compete, one contestant of each team throws and the teams score points equal to the respective distance position of the throws. If five teams compete the contestant who threw farthest scores five points for his team, and the shortest throw scores one point.

### Soccer Football

1. *General Remarks* The field should be between fifty and seventy-five feet wide and between one hundred and one hundred and fifty yards long divided into two equal parts by a line through the center. Diagram of field, Appendix K, p. 340.

2. *Players* Any number of players can play on a team, but care should be taken that too many do not try to play ball at the same time.

3. *Object of Game* The object of the game is to kick the soccer football (an association football) over the goal line for a corner kick or for a goal kick. At no time must the ball be touched with the hands or arms; if so, the referee blows the whistle and calls foul and places the ball upon the spot where the foul was committed, to be kicked by any one opponent who kicks the ball toward his opponent's goal.

4. *Fouls* Fouls are called for pushing, tripping, charging, unnecessary roughness and purposely touching the ball with the hands or arms.

5. *Penalty for Fouling* In case of a foul the ball is given to the opposite side at the point where the ball was at the time the foul was made. The ball is placed on the ground and a free kick is given.

6. *Officials* There shall be a referee who has full charge of the game. Two line men (one for each field) and a timekeeper, who also acts as scorekeeper.

7. *Starting the Game* The game is started by a kick-off. The referee (who has full control of game) places the ball on the center line in the middle of the circle. The side losing the toss kicks the ball toward the opponent's goal. No other player shall be within five yards of the ball when it is kicked, nor shall any player cross the center of the ground until the ball has been kicked off (should this happen the kick must be taken over).

8. *Out of Bounds* The ball is "out of bounds" when it has passed outside of the field of play (the lines on the sides are called "touch lines" and the lines on the ends are called the "goal lines"). To again put the ball into play a player on the opposite side to that which caused the ball to go out of bounds stands on the line at the point where it went out, then throws the ball, with both hands over his head, into the field of play. He can not again play the ball until it has been played by another player.

9. *Scoring a Goal* A goal is scored when the ball has been kicked over the goal. A goal counts one point. The team scoring the greatest number of goals in the game is the winner.

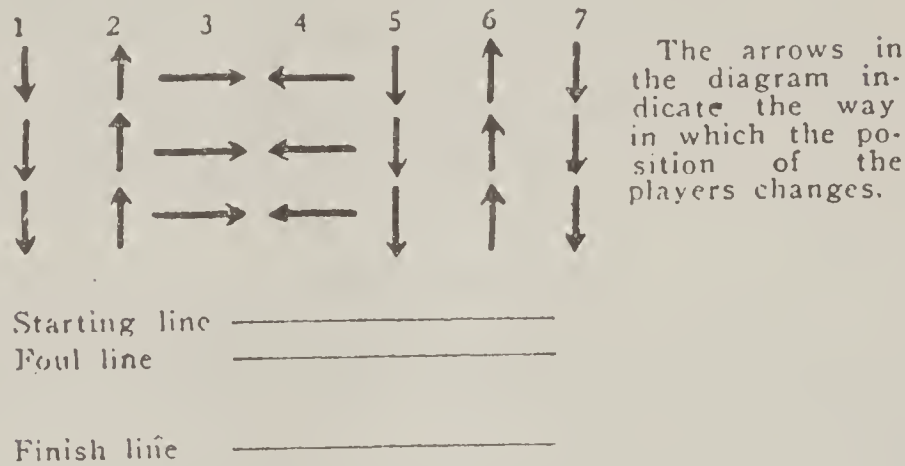
10. *Time of Game* The game is played in two halves of from ten to twenty minutes each, with an intermission of from five to ten minutes. Choice of goal and kick-off:—The choice of goals is made by the toss of a coin, the winner choosing the goal and the loser getting the kick-off. Goals are changed between the halves.

11. *Kick-off; also a Free Kick* The ball is placed on the ground and the player gets a kick at the ball without interference. No other player is allowed within five yards of the ball until the ball has been kicked.



### Combination Pass Ball\*

1. *Equipment* One regulation basket ball.
2. *Marking the Floor* There shall be a starting line mark. Ten feet in front of the starting line there shall be a foul line mark. Forty-five feet in front of the starting line the finish line shall be marked. See diagram.



3. *Team* Each team shall consist of 12 members. In position for playing they shall stand in a single line formation. The leader shall stand on the starting line.

4. *Object of Game* The object of the game shall be the completing of all the required passes and turns in faster time than the opposing team.

5. *Start* No player shall step over the starting line toward the foul line until the starting signal has been given. The ball shall not be started before the signal is given.

*Penalty* The starter shall start the event again and one foul shall be counted against the offending team.

*Note* The starter shall see that the ball is held below shoulder height until the starting signal is given.

6. *Passing of Ball and Turns* The order of sequence of passing the ball and turning shall be as follows:

- (a) Passing ball from leader over head to last player at end of line.
- (b) Making one-half turn (180 degrees) to face back of gymnasium.
- (c) Passing ball from end player over head to leader.
- (d) Making one-quarter turn to face either side of gymnasium.
- (e) Passing ball from leader down the side of line to end player.
- (f) Making one-half turn to face opposite side of gymnasium.
- (g) Passing ball up the side of line to leader.
- (h) Making a quarter turn to face front of gymnasium.
- (i) Passing ball (from leader to end player) alternately over head and between knees beginning with an overhead pass.
- (j) Making a half turn to face back of gymnasium and kneeling on both knees as in leap frog (executed by all except end player).
- (k) Bringing of ball to front of line by end player, who straddles the line, going over all players on floor.
- (l) Standing up, making one-half turn to face front of gymnasium (executed by all players except player who straddled line), and standing with feet wide apart in stride position (executed by all).

\* Originated by Esther Sherman, Assistant Supervisor of Health Education, Detroit. Taken from "Program and By-laws, Grammar School Athletic Association of Detroit."

(m) Rolling the ball down through the lane made by players in stride position — from player at front of line to last player at back of line.

(n) Carrying the ball across finish line by player at back of line, who runs with it past her team and across the finish line.

7. *Touching Ball* Each player must touch the ball in every pass.

*Penalty* Any infringement of the above rule shall be counted as a foul.

8. *Over Foul Line* No player shall step over the foul line toward the finish line at any time, except the player who straddles the line with the ball. See "k" under Rule 6.

*Penalty:* Foul.

9. *Playing the Ball* No player shall play the ball from any position except the right one — as definitely outlined in Rule 6 (a to n).

*Penalty:* Foul.

*Note* It shall constitute a foul if any player shall play the ball from the wrong position, but it shall not constitute a foul if any player makes a wrong turn, providing he is in the right position when he plays the ball.

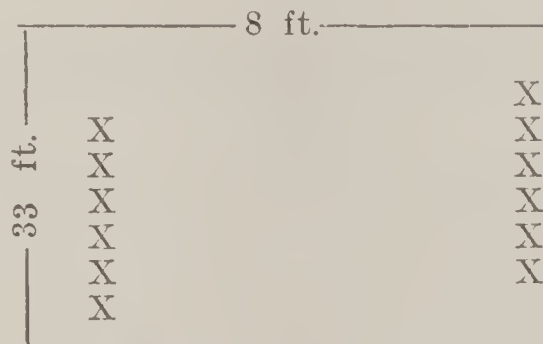
*Suggestions* Keep the line straight. Stand close to the next player. Get into position for next pass as soon as ball leaves your hands.

### Zig Zag Ball\*

#### Rules

1. *Equipment* One regulation basket ball.

2. *Marking of floor* Each X mark on the floor shall be six feet from the one in line beside it. It shall be eight feet between the two lines. See diagram:



3. *Teams* Each team shall consist of 12 members. Two lines, of six players each, shall face each other.

4. *Object of Game* The object of the game shall be to make the required zig zag passes in faster time than the opposing team.

5. *Passing the Ball* The first player standing on the starting line shall throw the ball diagonally across in a zig zag direction until it reaches the last player standing on a line 33 feet away from the starting line. When the ball reaches the end of the line, the last player shall immediately return it to the one from whom it was received, and it shall go back down the line to the starter. The entire performance shall be repeated twice, making three trips down the line and back. If a player fails to catch the ball, it is allowable for another player to assist him in recovering it.

6. *Start* The ball shall not be started before the signal is given. *Penalty:* The starter shall start the event again, and the foul shall be counted against the offending team.

7. *Position of players* Each player shall stand on a white mark (X) when throwing the ball in turn.

*Penalty:* Any infringement of the above rule shall count as one foul.

*Note* It does not constitute a foul to step off the mark in any direction in order to catch the ball, but care should be taken to step back on the mark before throwing.

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\* From "One Hundred and Fifty Gymnastic Games." Boston Normal School of Gymnastics Alumni.

8. *Finish* The team first finishing the third trip shall be the winner, regardless of whether or not the ball has been returned for a fourth trip. The judge of the finish shall be responsible for the counting of trips. It is advisable for him to appoint two assistants.

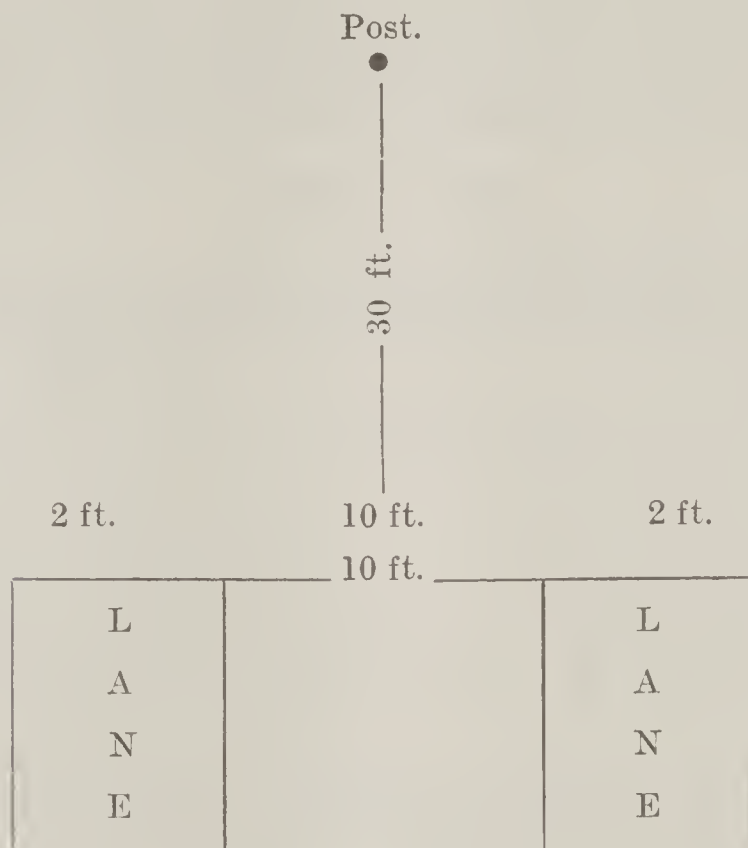
*Suggestions* Use a straight throw with both hands. Keep ball at chest height. Work for accuracy as well as speed.

### Post Ball\*

#### Rules

1. *Equipment* One regulation basket ball. One post or jumping standard.

2. *Marking of Floors* See diagram. The distance between the inside lines of the lane shall be ten feet. The lanes in which the players stand are ten feet long and two feet wide.



3. *Team* Each team shall consist of ten members, standing inside one lane in single line formation, facing the post.

4. *Object of Game* The object of the game shall be to complete the relay around the post and get all the members of one team in the opposite lane in faster time than the opposing team.

5. *Relay Around Post* The first player on each team shall run around the post and back to the end of the opposing team. He shall then throw the ball diagonally across to the next player on his own team, who has moved up to the starting line. The second player shall then repeat the performance of the first, as shall each player in turn.

6. *Start* The ball shall not be started before the signal is given.

*Penalty:* The starter shall start the event again and one foul shall be counted against the offending team.

7. *Positions in Lanes* All players except runner shall stand with both feet within the lanes.

*Penalty:* Any infringement of the above rule shall count as one foul.

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\*Originated by Esther Sherman, Assistant Supervisor of Health Education, Detroit. Taken from "Program and By-Laws, Grammar School Athletic Association of Detroit."



8. *Becoming a Runner* The first player shall not become a runner until the starting signal is given. Any other player on the team shall not be considered a runner until the ball has left the hands of the teammate who is throwing it to him.

9. *Making Fair Catch* It is permissible for a runner to step out of the lane in any direction in order to catch a poor throw and if the ball is fairly caught, it is not necessary to get inside the lane again.

10. *Failing to Catch Ball* If the ball is not caught and touches the floor beyond the starting line, the player missing the ball must get it, and return to the starting line before running around the post.

*Penalty:* Foul.

11. *Interfering* No player shall run against or interfere with an opponent.

*Penalty:* Foul.

12. *Touching Post.* No runner shall touch the post.

*Penalty:* Foul.

13. *Reaching End of Lane* The runner must be at the end of the lane, i. e., on or behind the back line of the lane before he throws the ball.

*Penalty:* Foul.

14. *Line Foul* The runner must not, when he throws the ball, step over a line which shall be a continuation of the inside line of the lane.

*Penalty:* Foul.

15. *Finish* The last runner must be at the end of the lane, not necessarily inside of it, and facing the post, otherwise he has not finished the race.

*Suggestions:*

Do not crowd the player who is about to catch the ball. Hold the ball under one arm when running. Throw carefully.

## APPENDIX C

## Athletic Badge Test for Boys

The athletic badge test is competition, not against individual rivals, but against standards. It is a test of development and physical efficiency.

Any list of individual athletic events might be selected and standardized as a developmental test, but the athletic badge test represents a very simple list of important events selected and standardized by experts of the Playground and Recreation Association of America.

*First Test*

1. Pull-Up (Chinning) ..... 4 times  
or Rope Climb (using both hands and  
legs) ..... 12 feet
2. Standing Broad Jump ..... 5 ft. 9 in.
3. 60 Yard Dash ..... 9 seconds  
or 50 Yard Dash ..... 8 seconds
4. Baseball Throw (accuracy) ..... 3 strikes out of  
6 throws at 40 feet  
or Baseball Throw (distance) ..... 130 feet

*Second Test*

1. Pull-Up (Chinning) ..... 6 times  
or Rope Climb (using both hands and  
legs) ..... 16 feet
2. Standing Broad Jump ..... 6 ft. 6 in.  
or Running Broad Jump ..... 12 feet
3. 60 Yard Dash ..... 8 seconds  
or 100 Yard Dash ..... 13  $\frac{2}{5}$  seconds
4. Baseball Throw (accuracy) ..... 3 strikes out of  
5 throws at 45 feet  
or Baseball Throw (distance) ..... 195 feet

*Third Test*

1. Pull-Up (Chinning) ..... 9 times  
or Rope Climb (using hands only) ... 16 feet
2. Running High Jump ..... 4 ft. 4 in.  
or Running Broad Jump ..... 14 feet
3. 220 Yard Run ..... 28 seconds  
or 100 Yard Dash ..... 12  $\frac{3}{5}$  seconds
4. Baseball Throw (accuracy) ..... 3 strikes out of  
5 throws at 50 feet  
or Baseball Throw (distance) ..... 220 feet  
or 8 lb. Shot Put ..... 28 feet

It has been found that boys of 12 years of age should be able to qualify for the badge under the first test, elementary school boys of 13 years and over for the second test, and high school boys for the third test. It does not seem, however, that the different standards should be limited to these age groups. Accordingly no age or even weight limit is fixed. Any boy may enter any test at any time.

It is generally agreed "that climbing, jumping, running and throwing should be considered the four fundamental activities to be included in any physical efficiency test," and accordingly each of the three tests makes use of four events. Certain options are allowed to make the tests adaptable to varied local conditions, and to allow choice of those activities most interesting to the boys of any locality. To pass a test a boy must qualify in four events, one from each of the four classes, climbing, jumping, running and throwing.

*Rules*

No boy is permitted to receive more than one badge in any one year.

It is necessary to qualify at one time in the four events in any one test to win a badge. If a boy fails in the tests one day he should be permitted to practice until he can pass the tests.

Any responsible adult may give the tests.

Even though a boy has not received a first test badge he may qualify for a badge of a higher order.

In order to prevent the badges from falling into the hands of boys who have not passed the tests and are therefore not entitled to have the badges, the Badge Test Committee has found it wise to allow no sample badges to be sent out. It is suggested, in instances where it seems desirable to have badges at once for the purpose of arousing interest in the badge tests, that a few of the boys be given the tests immediately.

All tests must be made without the aid of spiked or cleated shoes of any sort; tennis or gymnasium shoes are allowed.

There shall be one trial only in the chinning, the rope climb and the running events. Three trials are allowed in the jumps and the throws except the baseball for accuracy.

For rules and description of events see Appendix A, p. 284.

Schools selecting the "Athletic Badge Test" for adoption should send for the pamphlet explaining how the badges and certificates may be secured. Playground and Recreation Association of America, 315 Fourth Avenue, New York. Price five cents.

**Athletic Badge Test for Girls**

The Playground and Recreation Association of America has adopted the following as standards which every normal girl ought to be able to attain:

*First Test*

1. Balancing (1 deep-knee bend) 24 ft. 2 trials
2. {
  - Either
  - Potato Race ..... 22 seconds
  - or
  - All-up Indian Club Race ..... 30 seconds
  - or
  - 50 Yard Dash ..... 8 seconds
3. {
  - Either
  - Basket-ball Throw (distance) .. 35 feet
  - or
  - 12" Indoor Baseball Throw { 2 strikes out of
  - (accuracy) ..... { 5 throws at 25 ft.
4. {
  - Either
  - Volley-ball Serve ..... 2 in 5
  - or
  - Tennis Serve ..... 3 in 6
  - or
  - Basket-ball Goal Throw (10 foot
  - line) ..... 2 in 5
  - or
  - 12" Indoor Baseball Throw and
  - Catch ..... 3 errors allowed



*Second Test*

1. Balancing (book on head — 1  
deep knee bend) ..... 24 ft. 2 trials
2. { Either  
Potato Race ..... 20 seconds  
or  
All-up Indian Club Race ..... 28 seconds  
or  
Run and Catch ..... 19 seconds  
or  
50 Yard Dash ..... 7  $\frac{3}{5}$  seconds
3. { Either  
Basket-ball Throw (distance) ... 45 ft.  
or  
12" Indoor Baseball Throw .... { 3 strikes out of  
(accuracy) ..... { 6 throws at 30 ft.
4. { Either  
Volley-ball Serve ..... 3 in 6  
or  
Tennis Serve ..... 3 in 5  
or  
Basket-ball Goal Throw (12 foot  
line) ..... 3 in 6  
or  
12" Indoor Baseball Throw and  
Catch ..... 2 errors allowed

*Third Test*

1. Balancing (book on head — 3  
deep knee bends) ..... 24 ft. 2 trials
2. { Either  
Potato Race ..... 18 seconds  
or  
Run and Catch ..... 17 seconds  
or  
50 Yard Dash ..... 7  $\frac{1}{5}$  seconds
3. { Either  
Basket-ball Throw (distance) .. 55 feet  
or  
12" Indoor Baseball Throw .... { 3 strikes out of  
(accuracy) ..... { 5 throws at 36 ft .
4. { Either  
Volley-ball Serve ..... 3 in 5  
or  
Tennis Serve ..... 3 in 4  
or  
Basket-ball Goal Throw (15 foot  
line) ..... 3 in 5  
or  
12" Indoor Baseball Throw and  
Catch ..... 1 error allowed

### *Rules for Tests*

There are no height, weight or age limits in the Athletic Badge Tests for Girls but an attempt has been made to provide tests of progressive difficulty. Certain options have been provided to make the tests adaptable to local conditions and to allow a choice of those activities most interesting to the girls in any locality. To win a badge in any test a girl must qualify in one event in each of the four groups in that test.

The following general rules shall govern the final tests:

Unless otherwise stated in these rules there shall be but one trial in each event. If a girl fails in the tests one day she should be permitted to practice until she can pass the tests.

It is necessary to qualify at one time in all four events in any test in order to win a badge.

A girl may not earn more than one badge in each of the three tests, nor having received a badge may she compete for a badge of a higher class until six months have elapsed.

Even though a girl has not received a badge in a lower grade, she may qualify for one of a higher order.

In order to prevent the badges from falling into the hands of girls who have not passed the tests and are therefore not entitled to have the badges, the Badge Test Committee has found it wise to allow no sample badges to be sent out. It is suggested, in instances where it seems desirable to have badges at once for the purpose of arousing interest in the badge tests, that a few of the girls be given the tests immediately. Certification blanks will be sent from the office of the Playground and Recreation Association of America, 315 Fourth Avenue, New York city, upon request and prompt attention will be given to orders for badges.

### *Directions for Events*

**All-up Indian Club Race.** Draw two tangent circles, each three feet in diameter. In one of the circles place three Indian clubs. At a point thirty feet from a line passed through the center of the circles, and parallel to it, draw a line to be used as a starting line.

On the signal the girl runs from the starting line, transfers the three clubs, one after the other, to the vacant circle so that they remain standing, and runs back to the starting line. The girl makes three such trips finishing at the starting line. The girl is permitted to use but one hand in transferring the clubs. The surface within the circles should be smooth and level. A wide board may be used when the test is made out of doors.

To qualify in this event for a first test badge a girl must make the three trips to the circles in thirty seconds.

To qualify in this event for a second test badge a girl must make the three trips to the circle in twenty-eight seconds.

**Potato Race.** Secure two wooden cubes measuring 2 1/2 inches. (Potatoes of uniform size or bean bags may be used.) Mark upon the floor or ground five yards in front of the starting line a square measuring 12 inches in outside dimensions. Five yards farther on mark a circle 6 inches in diameter, and five yards beyond this a second 6-inch circle. Distances should be measured to center of square and circles. Place a block in each of the 6-inch circles. At the word of command, the contestant runs from the starting line, picks up the nearest block and places it in the square, runs and secures the farther block, touches square with it and replaces it in the farther circle, then goes back, picks the other block, places it in the nearer circle and returns to the starting line. Total distance is 70 yards. Blocks may not be dropped or thrown but must be placed in every case. One try only is allowed, but the event must be run over if either of the blocks is placed outside of the circle or the square. It is permissible to have the block on the line if it is more in than out.

**Basket-ball Goal Throw.** The regular basket-ball goal may be used or a ring eighteen inches in diameter (inside). It should be placed ten feet above the ground and the inside rim should extend six inches from the surface to which it is attached. From a point directly under the center of the goal, semicircles should be drawn with radii of ten, twelve and fifteen feet, for throwing lines.

The girl may stand at any point outside of, but touching the throwing line for her event. The basket ball used shall be of standard size and weight.

The goal may be made either by a clear throw or by bouncing against the backboard.

Five or six throws, as the case may be, shall count as one trial.

**Balancing Test.** A standard balance beam twelve feet long and two inches wide may be used, or a two by four-inch plank set on the two-inch side. The length shall be twelve feet.

There is no time limit in this event but there should be an endeavor to meet the requirements promptly, without haste and with perfect poise. Two trials are allowed in the balancing events.

In the first test the girl starts from the center of the beam, walks forward to the end, without turning walks backward to center, makes a half turn, and balancing with toes on beam, holding head up and body erect, makes deep knee bend, coming to full squat on heels. Rising she completes turn, walks forward to end of beam, makes full turn and walks to center of beam, the starting point.

The second test is the same as the first except that the girl must throughout the test have a book balanced upon her head. For the sake of uniformity this book should be a 12mo (5" x 7") book with stiff board covers weighing from three-quarters of a pound to one pound. The person giving the test should see that the girl's hair is not arranged in such a manner as to assist in supporting the book or making the balancing easier.

The third test is the same as the second except that the girl must keep her hands on her hips throughout the test and must make three deep knee bends in succession in place of one.

**Running and Catching** At a distance of thirty feet from the starting line and parallel to it, stretch a cord ten feet from the ground.

On the signal the girl runs from the starting line, tosses a basket ball or a volley-ball over the cord, catches it, and runs back to the starting line. Three such trips are made, finishing at the starting line. In case of failure to catch the ball, it must be secured, tossed over the cord (either direction) and caught before continuing the run.

The starting line and the cord should both be well away from any wall, backstop, or other object, so that neither the contestant nor the ball shall touch any obstruction during the run.

**Basket ball Throw for Distance.** The primary consideration here is distance, although the ball should be kept within a fairly well defined area, possibly the width of a road or track. Any number of steps shall be allowed but the thrower must not step over the line in making the throw as this counts as one trial. Measuring may be simplified by placing markers at the specified distances.

The "official" basket ball should be used. Any style of throw is allowed, sidearm or overhand, one or two hand.

**Volley-ball Serve** A volley-ball net or piece of cord shall be stretched at a height of eight feet across the center of the playing space. Twenty-four feet distant a line shall be drawn on the floor or ground parallel to the net. The contestant with volley-ball in hand shall stand facing the net and toeing the line with either foot. She tosses the ball with one hand as in tennis and strikes it with the



other hand over the net so that it will fall within a square ten by ten feet. This square shall be marked on the floor or ground ten feet from the net and at right angles to it. If the contestant steps forward over the line before the ball strikes the ground, no score is allowed, but it counts as one serve.

Five or six serves, as the case may be, shall count as one trial. The serve may be made either underhand or overhand.

**Tennis Serve.** Upon a wall mark a space 13 1/2 feet long and 30 inches wide, the lower line of the rectangle being 36 inches from the floor or ground. A line is drawn on the floor or ground 38 feet from the wall and parallel to it. Upon this line is marked a 13 1/2 foot space directly opposite the 13 1/2 foot space on the wall. In making the serve the girl must stand behind this 38 foot line, but she may not be within the 13 1/2 foot space marked on this line. The ball may strike the upper line and be good but must clear the lower line.

This event may be given upon a standard tennis court, and in this event a second tennis net must be stretched above the regular net, leaving a space of 30 inches between the two nets, the serve being "driven" through this space into the service area. This is designed to prevent qualification for this event by an easy "lob" into the service area — no real test of ability to serve.

Four, five or six serves, as the case may be, shall count as one trial.

**Indoor Baseball Throw and Catch.** On an indoor or playground diamond with 36 foot base-lines and a 30 foot pitcher's box, place a pitcher and three basemen. Contestant stands at home. She must catch the ball delivered from the pitcher, throw to first, catch the return, throw to second, catch the return, throw to third, and catch the return. She thus must catch four throws and throw to each of the three bases, giving a possible seven errors. A throw by the girl or to her shall be judged as being good if both hands can be placed upon it by stretching with either foot on the base. In case of a bad throw to her the throw should be repeated. A bad throw by her shall be an error. The official 12 inch baseball must be used.

**12 inch Indoor Baseball Throw for Accuracy.** Make a target 15 inches by 24 inches of wood or canvas to represent the area within which a "strike" must be thrown. Suspend this target about a foot or two in front of a backstop of wire, a fence, or a mat in the gymnasium. The lower edge of the target should be 24 inches from the floor. A strike is any throw that hits the target enough to move it at all. (Care must be taken to see that the ball hits the target directly and not on the bounce or the rebound.)

The thrower shall stand facing the target with both feet upon the line indicating the distance specified for the event. In delivering the ball, which should be the official 12" indoor baseball, she may step forward with either foot, but her other foot must be upon the line when the ball is thrown. Each underhand or overhand delivery shall be allowed.

Five or six throws, as the case may be, shall count as one trial.

## APPENDIX D

## Scoring Tables for Athletic Classification by Height\*

GROUP: 4' to 4'3"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step and Jump	Run Hop Step and Jump	Run High Jump	50 Yard Dash  Seconds
100	16	6' 8"	12' 1"	17' 2"	22' 10"	3' 9"	6 $\frac{4}{5}$
97	15	6' 7"	11' 11"	16' 9"	22' 6"	3' 8"	7
94	14	6' 6"	11' 8"	16' 3"	22' 4"	3' 7"	7 $\frac{1}{5}$
91	13	6' 5"	11' 6"	15' 9"	21' 9"	3' 6"	7 $\frac{2}{5}$
88	12	6' 4"	11'	15' 3"	21' 1"	3' 5"	7 $\frac{3}{5}$
85	11	6' 2"	10' 6"	14' 9"	20' 5"	3' 4"	7 $\frac{4}{5}$
82	10	6'	10'	14' 3"	19' 9"	3' 3"	8
79	9	5' 10"	9' 6"	13' 9"	19' 1"	3' 2"	8 $\frac{1}{5}$
76	8	5' 8"	9'	13' 3"	18' 5"	2' 11"	8 $\frac{2}{5}$
73	7	5' 6"	8' 6"	12' 9"	17' 9"	2' 9"	8 $\frac{3}{5}$
70	6	5' 4"	7' 11"	12' 3"	17' 1"	2' 7"	8 $\frac{4}{5}$
67	5	5' 2"	7' 2"	11' 9"	16'	2' 6"	9
64	4	5'	6' 6"	11'	14' 8"	2' 5"	9 $\frac{2}{5}$
61	3	4' 6"	6'	10' 3"	13' 4"	2' 4"	9 $\frac{4}{5}$
58	2	3' 9"	5' 4"	9' 4"	12'	2'	10 $\frac{2}{5}$

Note.—For convenience the percentages in the first column are arranged in units of three. To find a more exact percentage compare the pupil's record with the number, height or distance next below and above in the column for that event. Determine what proportion the pupil's record is of the difference between these nearest standards. For example, a boy in the first group has a record of 10 ft. 2 in. in the running broad jump. In the column for that event (see first table) the nearest standards are 10 ft. and 10 ft. 6 in. or a difference of 6 in. The 2 in. over the 10 ft. then is one-third of the difference or equal to 83 in the percentage column.

If a stop watch is not available use a watch with a second hand and time by even seconds. If the table is being used to score competition between two groups classified by height the mass athletic plan is better adapted for the 50 yard dash (see page 76).

\*Arranged by John N. Richards, Assistant Supervisor of Physical Training, Newark, N. J.

## GROUP: 4' 3" TO 4' 6"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step and Jump	Run Hop Step and Jump	Run High Jump	<sup>50</sup> Yard Dash Seconds
100	16	7' 4"	12' 2"	17' 8"	25' 1"	3' 10"	6 $\frac{2}{5}$
97	15	7' 3"	12' 1"	17' 6"	24' 9"	3' 9"	6 $\frac{3}{5}$
94	14	7' 2"	11' 11"	17' 2"	24' 1"	3' 8"	6 $\frac{4}{5}$
91	13	7' 1"	11' 9"	16' 9"	23' 5"	3' 7"	7
88	12	7'	11' 4"	16' 4"	22' 9"	3' 6"	7 $\frac{1}{5}$
85	11	6' 9"	10' 11"	15' 11"	22' 1"	3' 5"	7 $\frac{2}{5}$
82	10	6' 6"	10' 6"	15' 7"	21' 5"	3' 4"	7 $\frac{3}{5}$
79	9	6' 3"	10' 1"	15' 2"	20' 9"	3' 3"	7 $\frac{4}{5}$
76	8	6'	9' 8"	14' 9"	20' 1"	3' 2"	8
73	7	5' 9"	9' 3"	14' 4"	19' 5"	3' 1"	8 $\frac{1}{5}$
70	6	5' 6"	8' 10"	13' 11"	18' 9"	2' 10"	8 $\frac{2}{5}$
67	5	5' 3"	8' 3"	13'	17' 3"	2' 8"	8 $\frac{4}{5}$
64	4	5'	7' 6"	12'	15' 6"	2' 6"	9 $\frac{1}{5}$
61	3	4' 6"	6' 9"	11'	13' 9"	2' 4"	9 $\frac{3}{5}$
58	2	4'	6'	10'	12' 2"	2'	10 $\frac{2}{5}$

Note.—See page 306



## GROUP: 4' 6" TO 4' 9"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step and Jump	Run Hop Step and Jump	Run High Jump	<sup>50</sup> Yard Dash Seconds
100	16	7' 7"	12' 9"	19' 6"	27' 8"	4' 1"	6
97	15	7' 6"	12' 6"	19' 1"	27' 4"	4'	6 $\frac{1}{5}$
94	14	7' 5"	12' 3"	18' 8"	26' 7"	3' 11"	6 $\frac{2}{5}$
91	13	7' 4"	12'	18' 3"	25' 10"	3' 10"	6 $\frac{3}{5}$
88	12	7' 3"	11' 8"	17' 10"	25' 1"	3' 9"	6 $\frac{4}{5}$
85	11	7' 2"	11' 4"	17' 5"	24' 4"	3' 8"	7
82	10	7'	11'	17'	23' 7"	3' 7"	7 $\frac{1}{5}$
79	9	6' 9"	10' 8"	16' 7"	22' 10"	3' 6"	7 $\frac{2}{5}$
76	8	6' 6"	10' 4"	16' 2"	22' 1"	3' 4"	7 $\frac{3}{5}$
73	7	6' 3"	10'	15' 9"	21' 4"	3' 2"	7 $\frac{4}{5}$
70	6	6'	9' 8"	15' 4"	20' 7"	3' 1"	8
67	5	5' 8"	9'	14' 4"	18' 6"	2' 9"	8 $\frac{4}{5}$
64	4	5' 2"	8' 3"	13' 4"	16' 6"	2' 6"	9 $\frac{1}{5}$
61	3	4' 8"	7' 6"	12' 2"	14' 6"	2' 3"	9 $\frac{3}{5}$
58	2	4' 2"	6' 9"	11'	12' 6"	2'	10 $\frac{2}{5}$

Note.—See page 306

## GROUP: 4' 9" TO 5'

Per Cent	Chin Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step Jump	Run Hop Step Jump	Run High Jump	<sup>50</sup> Yard Dash  Seconds
100	17	7' 8"	13' 4"	20' 2"	28' 8"	4' 2"	5 $\frac{3}{5}$
97	16	7' 7"	13' 2"	19' 10"	28' 4"	4' 1"	5 $\frac{4}{5}$
94	15	7' 6"	12' 11"	19' 5"	28'	4'	6
91	14	7' 5"	12' 7"	19'	27' 5"	3' 11"	6 $\frac{1}{5}$
88	13	7' 4"	12' 3"	18' 7"	26' 10"	3' 10"	6 $\frac{2}{5}$
85	12	7' 3"	11' 11"	18' 2"	26' 3"	3' 9"	6 $\frac{3}{5}$
82	11	7' 1"	11' 7"	17' 9"	25' 8"	3' 8"	6 $\frac{4}{5}$
79	10	6' 11"	11' 3"	17' 4"	25' 1"	3' 7"	7
76	9	6' 9"	10' 11"	16' 11"	24' 6"	3' 6"	7 $\frac{1}{5}$
73	8	6' 7"	10' 7"	16' 8"	23' 11"	3' 5"	7 $\frac{2}{5}$
70	7	6' 4"	10' 3"	16' 6"	23' 4"	3' 4"	7 $\frac{3}{5}$
67	6	5' 11"	9' 5"	15'	21' 4"	3'	8 $\frac{2}{5}$
64	5	5' 6"	8' 7"	14'	19' 8"	2' 9"	8 $\frac{4}{5}$
61	4	5' 1"	7' 9"	13'	18'	2' 6"	9 $\frac{1}{5}$
53	3	4' 8"	6' 11"	12'	16' 4"	2' 3"	9 $\frac{3}{5}$

Note.—See page 306

## GROUP: 5' TO 5' 3"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step Jump	Run Hop Step Jump	Run High Jump	<sup>50</sup> Yard Dash  Seconds
100	17	8'	15' 4"	20' 7"	29' 11"	4' 7"	5 $\frac{1}{5}$
97	16	7' 11"	14' 10"	20' 5"	29' 4"	4' 6"	5 $\frac{2}{5}$
94	15	7' 10"	14' 5"	20' 3"	28' 9"	4' 5"	5 $\frac{3}{5}$
91	14	7' 9"	14'	19' 11"	28' 2"	4' 4"	5 $\frac{4}{5}$
88	13	7' 8"	13' 7"	19' 7"	27' 5"	4' 3"	6
85	12	7' 7"	13' 2"	19' 3"	26' 10"	4' 2"	6 $\frac{1}{5}$
82	11	7' 6"	12' 9"	18' 11"	26' 3"	4' 1"	6 $\frac{2}{5}$
79	10	7' 4"	12' 4"	18' 7"	25' 8"	4'	6 $\frac{3}{5}$
76	9	7' 2"	11' 11"	18' 3"	25' 1"	3' 11"	6 $\frac{4}{5}$
73	8	7'	11' 6"	17' 11"	24' 6"	3' 9"	7
70	7	6' 9"	11' 1"	17' 7"	23' 11"	3' 7"	7 $\frac{1}{5}$
67	6	6' 4"	10' 3"	16' 5"	22' 3"	3' 3"	7 $\frac{3}{5}$
64	5	6'	9' 8"	15' 2"	20' 10"	2' 11"	8 $\frac{1}{5}$
61	4	5' 8"	9' 1"	13' 11"	19' 5"	2' 7"	8 $\frac{4}{5}$
58	3	5' 4"	8' 6"	12' 8"	18'	2' 3"	9 $\frac{1}{5}$

Note.—See page 306



## GROUP: 5' 3" TO 5' 6"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step Jump	Run Hop Step Jump	Run High Jump	50 Yard Dash Seconds
100	17	8' 9"	15' 6"	22' 6"	31' 3"	4' 8"	5
97	16	8' 8"	15' 1"	22' 4"	30' 6"	4' 7"	5 $\frac{1}{5}$
94	15	8' 7"	14' 9"	22' 2"	29' 11"	4' 6"	5 $\frac{2}{5}$
91	14	8' 6"	14' 5"	21' 9"	29' 4"	4' 5"	5 $\frac{3}{5}$
88	13	8' 5"	14' 1"	21' 4"	28' 9"	4' 4"	5 $\frac{4}{5}$
85	12	8' 3"	13' 9"	20' 11"	28' 2"	4' 3"	6
82	11	8' 1"	13' 5"	20' 6"	27' 7"	4' 2"	6 $\frac{1}{5}$
79	10	7' 10"	13' 1"	20' 1"	27'	4' 1"	6 $\frac{2}{5}$
76	9	7' 7"	12' 7"	19' 8"	26' 5"	4'	6 $\frac{3}{5}$
73	8	7' 4"	12' 3"	19' 3"	25' 10"	3' 10"	6 $\frac{4}{5}$
70	7	7'	11' 11"	18' 10"	25' 3"	3' 9"	7
67	6	6' 8"	11' 1"	18'	23' 9"	3' 7"	7 $\frac{2}{5}$
64	5	6' 4"	10' 3"	17' 4"	22' 6"	3' 5"	7 $\frac{4}{5}$
61	4	6'	9' 5"	16' 8"	21' 3"	3' 3"	8
58	3	5' 8"	8' 7"	16'	20'	3'	8 $\frac{2}{5}$

Note.—See page 306

## GROUP: 5' 6" TO 5' 9"

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step Jump	Run Hop Step Jump	Run High Jump	50 Yard Dash  Seconds
100	18	8' 10"	15' 8"	23' 3"	32' 1"	4' 10"	5
97	17	8' 9"	15' 5"	22' 10"	31' 7"	4' 9"	5 $\frac{1}{5}$
94	16	8' 8"	15' 3"	22' 6"	31'	4' 8"	5 $\frac{2}{5}$
91	15	8' 7"	14' 11"	22' 2"	30' 5"	4' 7"	5 $\frac{3}{5}$
88	14	8' 6"	14' 6"	21' 10"	29' 10"	4' 6"	5 $\frac{4}{5}$
85	13	8' 5"	14' 1"	21' 6"	29' 3"	4' 5"	6
82	12	8' 3"	13' 8"	21' 2"	28' 8"	4' 4"	6 $\frac{1}{5}$
79	11	8' 1"	13' 3"	20' 10"	28' 1"	4' 3"	6 $\frac{2}{5}$
76	10	7' 9"	12' 10"	20' 6"	27' 6"	4' 2"	6 $\frac{3}{5}$
73	9	7' 5"	12' 5"	20' 2"	26' 11"	4' 1"	6 $\frac{4}{5}$
70	8	7' 1"	12'	19' 10"	26' 4"	4'	7
67	7	6' 10"	11' 4"	19' 1"	24' 7"	3' 10"	7 $\frac{1}{5}$
64	6	6' 6"	10' 8"	18' 5"	23' 2"	3' 7"	7 $\frac{2}{5}$
61	5	6' 2"	10'	17' 8"	21' 9"	3' 4"	7 $\frac{3}{5}$
58	4	5' 10"	9' 4"	17'	20' 4"	3'	7 $\frac{4}{5}$

Note.—See page 306

GROUP: 5' 9" TO 6'

Per Cent	Chinning Bar	Stand Broad Jump	Run Broad Jump	Stand Hop Step, Jump	Run Hop Step Jump	Run High Jump	50 Yard Dash Seconds
100	18	9'	16' 8"	24' 3"	34' 6"	5' 1"	5
97	17	8' 11"	16' 6"	23' 10"	34'	5'	5 $\frac{1}{5}$
94	16	8' 10"	16' 4"	23' 6"	33' 5"	4' 11"	5 $\frac{2}{5}$
91	15	8' 9"	16'	23' 2"	32' 10"	4' 10"	5 $\frac{3}{5}$
88	14	8' 8"	15' 8"	22' 10"	32' 3"	4' 9"	5 $\frac{4}{5}$
85	13	8' 7"	15' 4"	22' 6"	31' 8"	4' 8"	6
82	12	8' 6"	15'	22' 2"	31' 1"	4' 7"	6 $\frac{1}{5}$
79	11	8' 5"	14' 8"	21' 10"	30' 6"	4' 6"	6 $\frac{2}{5}$
76	10	8' 3"	14' 4"	21' 6"	29' 11"	4' 5"	6 $\frac{3}{5}$
73	9	8'	13' 10"	21' 2"	29' 4"	4' 4"	6 $\frac{4}{5}$
70	8	7' 10"	13' 6"	20' 10"	28' 9"	4' 3"	7
67	7	7' 8"	13' 1"	20' 7"	27' 9"	4' 1"	7 $\frac{1}{5}$
64	6	7' 5"	12' 7"	20' 4"	26' 8"	3' 10"	7 $\frac{2}{5}$
61	5	7' 3"	12' 1"	20' 1"	25' 7"	3' 8"	7 $\frac{3}{5}$
58	4	7' 1"	11' 7"	19' 10"	24' 6"	3' 6"	7 $\frac{4}{5}$

Note.—See page 306



## APPENDIX E

## Scoring Tables for Athletic Classification by Weight\*

For convenience the percentages in the first column are arranged in units of five. To find a more exact percentage compare the pupil's record with the number, height or distance next below and above in the column for that event. Determine what proportion the pupil's record is of the difference between those nearest standards.

SCORE VALUE	CLASS 60-80 LBS.				1
	50 Yard Dash	Standing Broad Jump	Running Broad Jump	Baseball Throw	
	1.5 sec. = 5	$\frac{1}{2}$ in. = 1	1 in. = 1	1 ft. = 1	
0	10 sec.	3' 5"	5' 10"	70'	
5	$9\frac{4}{5}$	3' $7\frac{1}{2}$ "	6' 3"	75'	
10	$9\frac{3}{5}$	3' 10"	6' 8"	80'	
15	$9\frac{2}{5}$	4' $1\frac{1}{2}$ "	7' 1"	85'	
20	$9\frac{1}{5}$	4' 3"	7' 6"	90'	
25	9 sec.	4' $5\frac{1}{2}$ "	7' 11"	95'	
30	$8\frac{4}{5}$	4' 8"	8' 4"	100'	
35	$8\frac{3}{5}$	4' $10\frac{1}{2}$ "	8' 9"	105'	
40	$8\frac{2}{5}$	5' 1"	9' 2"	110'	
45	$8\frac{1}{5}$	5' $3\frac{1}{2}$ "	9' 7"	115'	
50	8 sec.	5' 6"	10'	120'	
55	$7\frac{4}{5}$	5' $8\frac{1}{2}$ "	10' 5"	125'	
60	$7\frac{3}{5}$	5' 11"	10' 10"	130'	
65	$7\frac{2}{5}$	6' $1\frac{1}{2}$ "	11' 3"	135'	
70	$7\frac{1}{5}$	6' 4"	11' 8"	140'	
75	7 sec.	6' $6\frac{1}{2}$ "	12' 1"	145'	
80	$6\frac{4}{5}$	6' 9"	12' 6"	150'	
85	$6\frac{3}{5}$	6' $11\frac{1}{2}$ "	12' 11"	155'	
90	$6\frac{2}{5}$	7' 2"	13' 4"	160'	
95	$6\frac{1}{5}$	7' $4\frac{1}{2}$ "	13' 9"	165'	
100	6 sec.	7' 7"	14' 2"	170'	

SCORE VALUE	CLASS 81-95 LBS.				2
	75 Yard Dash	Standing Broad Jump	Running Broad Jump	Baseball Throw	
	1.5 sec. = 5	$\frac{1}{2}$ in. = 1	1 in. = 1	1 ft. = 1	
0	13 sec.	3' 11"	6' 10"	100'	
5	$12\frac{4}{5}$	4' $1\frac{1}{2}$ "	7' 3"	105'	
10	$12\frac{3}{5}$	4' 4"	7' 8"	110'	
15	$12\frac{2}{5}$	4' $6\frac{1}{2}$ "	8' 1"	115'	
20	$12\frac{1}{5}$	4' 9"	8' 6"	120'	
25	12 sec.	4' $11\frac{1}{2}$ "	8' 11"	125'	
30	$11\frac{4}{5}$	5' 2"	9' 4"	130'	
35	$11\frac{3}{5}$	5' $4\frac{1}{2}$ "	9' 9"	135'	
40	$11\frac{2}{5}$	5' 7"	10' 2"	140'	
45	$11\frac{1}{5}$	5' $9\frac{1}{2}$ "	10' 7"	145'	
50	11 sec.	6'	11'	150'	
55	$10\frac{4}{5}$	6' $2\frac{1}{2}$ "	11' 5"	155'	
60	$10\frac{3}{5}$	6' 5"	11' 10"	160'	
65	$10\frac{2}{5}$	6' $7\frac{1}{2}$ "	12' 3"	165'	
70	$10\frac{1}{5}$	6' 10"	12' 8"	170'	
75	10 sec.	7' $1\frac{1}{2}$ "	13' 1"	175'	
80	$9\frac{4}{5}$	7' 3"	13' 6"	180'	
85	$9\frac{3}{5}$	7' $5\frac{1}{2}$ "	13' 11"	185'	
90	$9\frac{2}{5}$	7' 8"	14' 4"	190'	
95	$9\frac{1}{5}$	7' $10\frac{1}{2}$ "	14' 9"	195'	
100	9 sec.	8' 1"	15' 2"	200'	

\*Arranged by Dr. John Brown, Jr., of the International Committee of the Y. M. C. A.

SCORE VALUE	CLASS 96-110 LBS.					3
	100 Yard Dash	Stand. Broad Jump	Runni'g Brd. Jump	Runn'g High Jump	B.B. Throw	
	1.5 sec. = 5	$\frac{1}{2}$ in. = 1	1 in. = 1	$\frac{1}{4}$ in. = 1	1 ft. = 1	
0	16 sec.	4' 5"	7' 10"	2' 8 $\frac{1}{2}$ "	130'	
5	15 $\frac{4}{5}$	4' 7 $\frac{1}{2}$ "	8' 3"	2' 9 $\frac{3}{4}$ "	135'	
10	15 $\frac{3}{5}$	4' 10"	8' 8"	2' 11"	140'	
15	15 $\frac{2}{5}$	5' 1 $\frac{1}{2}$ "	9' 1"	3' 1 $\frac{1}{4}$ "	145'	
20	15 $\frac{1}{5}$	5' 3"	9' 6"	3' 1 $\frac{1}{2}$ "	150'	
25	15 sec.	5' 5 $\frac{1}{2}$ "	9' 11"	3' 2 $\frac{3}{4}$ "	155'	
30	14 $\frac{4}{5}$	5' 8"	10' 4"	3' 4"	160'	
35	14 $\frac{3}{5}$	5' 10 $\frac{1}{2}$ "	10' 9"	3' 5 $\frac{1}{4}$ "	165'	
40	14 $\frac{2}{5}$	6' 1"	11' 2"	3' 6 $\frac{1}{2}$ "	170'	
45	14 $\frac{1}{5}$	6' 3 $\frac{1}{2}$ "	11' 7"	3' 7 $\frac{3}{4}$ "	175'	
50	14 sec.	6' 6"	12'	3' 9"	180'	
55	13 $\frac{4}{5}$	6' 8 $\frac{1}{2}$ "	12' 5"	3' 10 $\frac{1}{4}$ "	185'	
60	13 $\frac{3}{5}$	6' 11"	12' 10"	3' 11 $\frac{1}{2}$ "	190'	
65	13 $\frac{2}{5}$	7' 1 $\frac{1}{2}$ "	13' 3"	4' 3 $\frac{3}{4}$ "	195'	
70	13 $\frac{1}{5}$	7' 4"	13' 8"	4' 2"	200'	
75	13 sec.	7' 6 $\frac{1}{2}$ "	14' 1"	4' 3 $\frac{1}{4}$ "	205'	
80	12 $\frac{4}{5}$	7' 9"	14' 6"	4' 4 $\frac{1}{2}$ "	210'	
85	12 $\frac{3}{5}$	7' 11 $\frac{1}{2}$ "	14' 11"	4' 5 $\frac{3}{4}$ "	215'	
90	12 $\frac{2}{5}$	8' 2"	15' 4"	4' 7"	220'	
95	12 $\frac{1}{5}$	8' 4 $\frac{1}{2}$ "	15' 9"	4' 8 $\frac{1}{4}$ "	225'	
100	12 sec.	8' 7"	16' 2"	4' 9 $\frac{1}{2}$ "	230'	

SCORE VALUE	CLASS 111-125 LBS.						4
	100 Yd. Dash	Stand. Brd. Jump	Run. Brd. Jump	Run. High Jump	B'Ball Throw	Putting 8 Lb. Shot	
	1.5 sec = 5	$\frac{1}{2}$ in. = 1	1 in. = 1	$\frac{1}{4}$ in. = 1	1 ft. = 1	3 in. = 1	
0	15 sec.	4' 11"	8' 10"	2' 11 $\frac{1}{2}$ "	145'	15' 6"	
5	14 $\frac{4}{5}$	5' 1 $\frac{1}{2}$ "	9' 3"	3' 3 $\frac{3}{4}$ "	150'	16' 9"	
10	14 $\frac{3}{5}$	5' 4"	9' 8"	3' 2"	155'	18'	
15	14 $\frac{2}{5}$	5' 6 $\frac{1}{2}$ "	10' 1"	3' 3 $\frac{1}{4}$ "	160'	19' 3"	
20	14 $\frac{1}{5}$	5' 9"	10' 6"	3' 4 $\frac{1}{2}$ "	165'	20' 6"	
25	14 sec.	5' 11 $\frac{1}{2}$ "	10' 11"	3' 5 $\frac{3}{4}$ "	170'	21' 9"	
30	13 $\frac{4}{5}$	6' 2"	11' 4"	3' 7"	175'	23'	
35	13 $\frac{3}{5}$	6' 4 $\frac{1}{2}$ "	11' 9"	3' 8 $\frac{1}{4}$ "	180'	24' 3"	
40	13 $\frac{2}{5}$	6' 7"	12' 2"	3' 9 $\frac{1}{2}$ "	185'	25' 6"	
45	13 $\frac{1}{5}$	6' 9 $\frac{1}{2}$ "	12' 7"	3' 10 $\frac{3}{4}$ "	190'	26' 9"	
50	13 sec.	7'	13'	4'	195'	28'	
55	12 $\frac{4}{5}$	7' 2 $\frac{1}{2}$ "	13' 5"	4' 1 $\frac{1}{4}$ "	200'	29' 3"	
60	12 $\frac{3}{5}$	7' 5"	13' 10"	4' 2 $\frac{1}{2}$ "	205'	30' 6"	
65	12 $\frac{2}{5}$	7' 7 $\frac{1}{2}$ "	14' 3"	4' 3 $\frac{3}{4}$ "	210'	31' 9"	
70	12 $\frac{1}{5}$	7' 10"	14' 8"	4' 5"	215'	33'	
75	12 sec.	8' 1 $\frac{1}{2}$ "	15' 1"	4' 6 $\frac{1}{4}$ "	220'	34' 3"	
80	11 $\frac{4}{5}$	8' 3"	15' 6"	4' 7 $\frac{1}{2}$ "	225'	35' 6"	
85	11 $\frac{3}{5}$	8' 5 $\frac{1}{2}$ "	15' 11"	4' 8 $\frac{3}{4}$ "	230'	36' 9"	
90	11 $\frac{2}{5}$	8' 8"	16' 4"	4' 10"	235'	38'	
95	11 $\frac{1}{5}$	8' 10 $\frac{1}{2}$ "	16' 9"	4' 11 $\frac{1}{4}$ "	240'	39' 3"	
100	11 sec.	9' 1"	17' 2"	5' 1 $\frac{1}{2}$ "	245'	40' 6"	

SCORE VALUE	CLASS 125 LBS. AND OVER. UNLIMITED.						5
	100 yd. Dash	220 Yard Dash	Run. Brd. Jump	Run. High Jump	B'Ball Throw	Putting 8 Lb. Shot	
	1.5 sec = 5	1.5 sec. = 5	1 in. = 1	¼ in. = 1	1 ft. = 1	3 in. = 1	
0	14 sec.	30 sec.	9' 10"	3' 3½"	160'	22' 6"	
5	13⅔	29⅔	10' 3"	3' 4¾"	165'	23' 9"	
10	13⅓	29⅓	10' 8"	3' 6"	170'	25'	
15	13⅒	29⅒	11' 1"	3' 7¼"	175'	26' 3"	
20	13⅓	29⅓	11' 6"	3' 8½"	180'	27' 6"	
25	13 sec.	29 sec.	11' 11"	3' 9¾"	185'	28' 9"	
30	12⅔	28⅔	12' 4"	3' 11"	190'	30'	
35	12⅓	28⅓	12' 9"	4' 1¼"	195'	31' 3"	
40	12⅒	28⅒	13' 2"	4' 1½"	200'	32' 6"	
45	12⅓	28⅓	13' 7"	4' 2¾"	205'	33' 9"	
50	12 sec.	28 sec.	14'	4' 4"	210'	35'	
55	11⅔	27⅔	14' 5"	4' 5¼"	215'	36' 3"	
60	11⅓	27⅓	14' 10"	4' 6½"	220'	37' 6"	
65	11⅒	27⅒	15' 3"	4' 7¾"	225'	38' 9"	
70	11⅓	27⅓	15' 8"	4' 9"	230'	40'	
75	11 sec.	27 sec.	16' 1"	4' 10¼"	235'	41' 3"	
80	10⅔	26⅔	16' 6"	4' 11½"	240'	42' 6"	
85	10⅓	26⅓	16' 11"	5' ¾"	245'	43' 9"	
90	10⅒	26⅒	17' 4"	5' 2"	250'	45'	
95	10⅓	26⅓	17' 9"	5' 3¼"	255'	46' 3"	
100	10 sec.	26 sec.	18' 2"	5' 4½"	260'	47' 6"	



## APPENDIX F

## Grade Classification and Scoring Tables for Girls Athletics \*

For organization, see p. 79.

Events for Grades VII and VIII. For complete description of events see Appendix A, p. 284.

1. All-up Indian club race. The distance from the starting line to the center of the circles is 30 feet.

2. Potato race. On a direct line draw four circles, each 12 inches in diameter and 5 yards apart from center to center. Five yards back of the center of the first circle and at right angles to the direct line, draw a line to be used as a starting line. This is also the finish line.

3. Basket ball distance throw. Throw from a circle six feet in diameter.

4. Running and catching basket ball. At a distance of 30 feet from the starting line and parallel to it, stretch a cord 10 feet from the ground.

5. Basket ball goal throwing. The regular basket ball goal may be used or a ring 18 inches in diameter (inside). It should be placed 10 feet above the ground and the inside rim should extend 6 inches from the surface to which it is attached. From a point directly under the center of the goal draw a semicircle with a radius of 15 feet, for a throwing line. Five trials are allowed.

6. Volley ball serving. A volley ball net or piece of cord shall be stretched at a center height 8 feet across the playing space. Twenty-four feet distant a line shall be drawn on the floor or ground parallel to the net. Five trials are allowed.

7. Balancing. A standard balance beam, 12 feet long and 2 inches wide, may be used, or a 2 by 4-inch plank, set on the 2-inch side. The length shall be 12 feet. Two trials are allowed.

Events for Grades IV, V, and VI. For complete description of events see Appendix A, p. 284.

1. All-up Indian club race. Reduce distance to 20 feet.

2. Potato race. Reduce distance to 3 yards between circles.

3. Basket ball distance throw. Use volley ball.

4. Running and catching. Use volley ball.

5. Basket ball goal throwing. Use volley ball and reduce distance to 10 feet.

6. Volley ball serving. Reduce distance to 15 feet and lower net to 6 feet in height.

7. Balancing. Same as for Grades VII and VIII.

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\*Taken from the New York State Syllabus for Physical Training.

TABLE FOR GRADES IV, V AND VI

Per Cent	All-up Indian Club Race	Potato Race	Basket ball Throw for Distance	Running and Catching Basket ball	Basket ball Goal Throwing	Volley ball Serve	Balancing
100	20s	32s	61'	15s	4	4	
95	21s	33s					
90	22s	34s	56'	16s			
85	23s	35s					
80	24s	36s	51'	17s			
75	25s	37s			3	3	
70	26s	38s	46'	18s			
65	27s	39s					
60	28s	40s	41'	19s			
55	29s	41s					
50	30s	42s	36'	20s	2	2	24'
45	31s	43s					
40	32s	44s	31'	21s			
35	33s	45s					
30	34s	46s	26'	22s			
25	35s	47s			1	1	
20	36s	48s	21'	23s			
15	37s	49s					
10	38s	50s	16'	24s			
5	39s	51s					
0	40s	52s	11'	25s	0	0	

HONOR STANDARD IS 50 POINTS

*Events*

1. All-up Indian club race
2. Potato race
3. Basket ball distance throw
4. Running and catching race
5. Basket ball goal throwing
6. Volley ball serving
7. Balancing

*Points Scored*

- 5 points for every 1 sec. better than minimum  
5 points for every 1 sec. better than minimum  
10 points for every 5 feet better than minimum  
10 points for every 1 sec. better than minimum  
25 points for each goal above minimum  
25 points for each good serve above minimum  
50 points for succeeding in test

TABLE FOR GRADES VII AND VIII

Per Cent	All-up Indian Club Race	Potato Race	Basket ball Throw for Distance	Running and Catching Basket ball	Basket ball Goal Throwing	Volley ball Serve	Balancing
100	20s	32s	63'	15s	4	5	
95	21s	33s					
90	22s	34s	58'	16s			
85	23s	35s					
80	24s	36s	53'	17s			
75	25s	37s			3	4	
70	26s	38s	48'	18s			
65	27s	39s					
60	28s	40s	43'	19s			
55	29s	41s					
50	30s	42s	38'	20s	2	3	24'
45	31s	43s					
40	32s	44s	33'	21s			
35	33s	45s					
30	34s	46s	28'	22s			
25	35s	47s			1	2	
20	36s	48s	23'	23s			
15	37s	49s					
10	38s	50s	18'	24s			
5	39s	51s					
0	40s	52s	13'	25s	0	1	

HONOR STANDARD IS 50 POINTS

<i>Events</i>	<i>Points Scored</i>
1. All-up Indian club race	5 points for every 1 sec. better than minimum
2. Potato race	5 points for every 1 sec. better than minimum
3. Basket ball distance throw	10 points for every 5 feet better than minimum
4. Running and catching race	10 points for every 1 sec. better than minimum
5. Basket ball goal throwing	25 points for each goal above minimum
6. Volley ball serving	25 points for each good serve above minimum
7. Balancing	50 points for succeeding in test



## APPENDIX G

## The Group Contest Plan

## Organization

1. The plan should be carefully explained to the pupils.

2. By vote of the pupils two Leaders or Captains are elected. The teacher should carefully instruct the pupils to consider the qualities necessary to make a good captain. Sketch an outline of his duties and responsibilities. If it is deemed advisable the captains may be appointed by the principal, teacher or their authorized representative.

*Provided*, If it is known that after a division of the pupils the group will consist of more than one hundred, three or more captains should be elected or chosen.

*Provided*, If girls and boys are to be members of the same major groups, girl captains should be similarly elected or appointed.

*Provided*, If the group plan is to include an entire school or several grades collectively, the boy and girl captain of each group shall be elected or appointed from the highest grade; and in addition, lieutenants or sub-captains from each grade who shall be subordinate and answerable to the major-captain.

3. The next step is to divide the school, class, or grade into two or more groups. It has been observed that large groups including all boys and girls from the earliest competitive age (the fourth grade) to the highest elementary grade will arouse more interest and team enthusiasm and operate more smoothly than to have a separate group contest for each grade. The exception is when in a large elementary school the grades each number more than one hundred pupils. Even then with interested teachers, trained to manage games, each grade can be operated as a separate unit contributing its winning points to the major group.

In the selection of group members there is no fairer way to insure equality of competition than to have the captains choose in rotation.

In large schools the duty of choosing should be assigned to the sub-captains in each grade. The order of choosing may be decided by a toss of a coin or drawing numbers from a hat.

It is better to have the group selection follow soon after the election of captains to prevent the formation of cliques who seek to be chosen by their favorite captain. But after the groups are chosen it is then advisable to wait two or three weeks before the subdivision of the groups into teams and during the interval have supervised play for all that the captains, sub-captains and teacher advisers may have an opportunity to judge the ability of the pupils and place them accordingly.

4. Each group is then divided into teams in the various sports. As many teams as possible should be organized that all may have the chance to play. For example if there are twenty-five eighth grade boys, there should be two baseball teams; four basket ball teams; two dodge ball teams, etc. The teams to be chosen according to ability in-so-far as possible and designated as first team baseball, second team, third team, etc.

Each group should have a faculty adviser to assist the captain in the fair selection of players for the teams and to guide the management of group affairs.

A sufficient number of substitutes should be allowed as a provision to fill in the gaps made by absences.

5. Each major group should elect or be given a name. Those names should be distinctive and furnish a hint of rivalry, as, Reds vs. Blues; Iroquois vs. Mohawks, etc. Comedy or novelty names should be discouraged for although catchy at first they soon lose their attractiveness and serve to destroy team loyalty.

6. The schedule may be selected from the list of graded athletic events and games, page 82. Folk dances, marching and gymnastic drills, and other competitions capable of being judged may be included in a group contest, the points to be awarded as for a team game.

7. The scoring system should be as simple as possible to be easily understood by the youngest member.

### Scoring

1. Team games. The best plan is to award points for every victory scored by any team from the group. Five points for a win in any game whether it be a first team or a third team, a team from the 8th grade or the 5th grade, boys or girls.

Certain games, for example, dodge ball, must be played against time. In this game Group A forms the outside ring and takes the offensive, Group B is in the center and on the defensive. On the word "Go" the game starts and the time is taken when all of Group B have been eliminated from the circle. The teams then exchange places and time is again recorded. The winner is the team remaining longer in the ring and is awarded five points for the major group score.

2. Athletic events. The scoring is based on the mass athletic plan, p. 76, and each event counted as a team game. If the groups are small they may compete as a whole, that is, all the members from the 4th or 5th to the 8th grades inclusive take part in one event. The boys and girls may or may not be separated, depending upon the event. The difference in age, grade and size does not matter in mass athletics. If the groups are large, they shall be further subdivided into groups according to some standard, as weight or height. The corresponding divisions of the major-groups may then compete on an equal basis. By this method they are the same as teams. See pages 16, 76, 80.

### Administration

1. A committee or a responsible person should be appointed by the principal from the faculty to constitute a Board of Control.

2. The conduct of a group contest should always be in the hands of the teachers and never trusted to outside individuals or organizations.

3. The rules of a game should be an absolute guide and all disputes should be submitted to the faculty Board of Control or authorized director.

4. The schedule should be followed as closely as possible.

5. The score should be posted promptly and in a prominent place where all pupils may follow the progress of their group.

6. The selection of a group trophy or of individual awards should be given the most careful consideration. The winning and manner of winning should be emphasized rather than the value of the prize. Often something simple, such as a shield or banner properly inscribed and placed where all may receive inspiration to effort gives the greatest incentive.

7. A large elementary school may organize a group contest within each grade, each a distinct organization with no scoring or government relation with other grades.

8. The boys and girls may be separated and two distinct organizations carried on throughout the year. This is not advised.

9. In the smaller elementary schools the grades within each group may be combined when the numbers from one grade alone are not sufficient to fill out all the positions on a team. For example, 4 and 5; 6, 7 and 8; or 4, 5, and 6; 7 and 8.

10. The rural schools present the problem of small classes. See p. 13. A division of the schools into the two minor groups may make it impossible to have a complete team even when all grades are combined. This problem may be met in two ways:



a. The contests may be selected from the track and field events and from competitive games requiring few players.

b. Or a group of small schools in a district may organize to promote interscholastic group contests. This should be something more complete than the usual type of interscholastic athletic league where only the representative teams of each school meet in the major sports of baseball, basket ball and track. At least 80% of the attendance at each school must compete. The pupils may be divided roughly into older boys, older girls, younger boys, younger girls, each class to meet the corresponding division in the neighboring school or schools.

If the distance is not too great, two or more schools may meet for a game contest day, two or more times during a term. If such a meeting is not practicable each school may conduct a series of events throughout the year or term and the results forwarded to all other schools in the organization by mail or telephone. The winning school may be awarded a trophy selected prior to the start of the contest. The schedule of such a plan can only have those events measured by time, height or distance.

11. It is a good rule that when a team is once selected its line-up should remain unchanged for the remainder of the schedule except that when a vacancy exists it should be filled by a player from the team next below in rating but never by one from a team of higher rating. For example, if there are three baseball teams, a player who has played one game on the first team is a permanent member of that team; he cannot be demoted to a second team. A player may be promoted but he then becomes a member of the higher team and cannot go back to his original team.

12. Considerable enthusiasm and group spirit may be aroused by the election of cheer leaders. The group members should be encouraged to compose group songs and cheers. The teacher should recognize these opportunities and make use of them in developing a school morale.

### Suggestions

1. Principals and teachers should study the scheme carefully. Learn the rules and have the problem so well in hand that your interest will be transmitted to the pupils by contagion. A ready answer for innumerable questions will establish their confidence in you as a leader and insure the success of the contest from the first.

2. Study all the possibilities and adjust the plan to meet local conditions.

3. Make the basic organization a serious procedure and conduct the elections and selections with all the dignity of a civil primary.

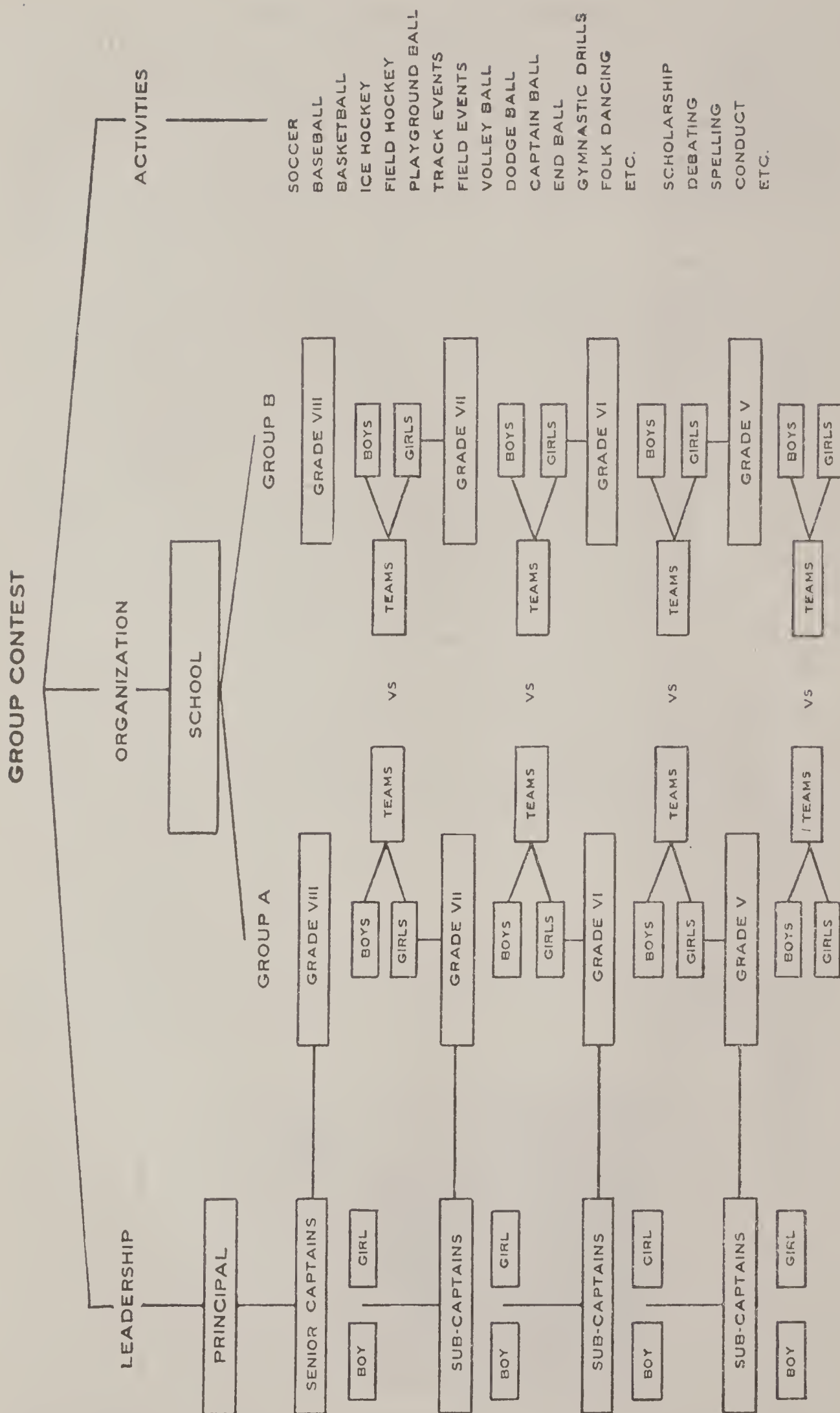
4. Stress fair play. Take advantage of the opportunity to establish habits of law recognition and obedience.

5. The captains elected by the classes will in most cases be natural leaders. Meet often with them to discuss the league government and to settle any disputes arising over decisions. Avoid being dictatorial. With diplomacy your guiding influence can be felt throughout the organization but it will appear to have come from the leaders.

### References

1. For rules of track and field events see Appendix A, p. 284.
2. For rules of team games see Appendix B, p. 294.
3. A few games and relay races suitable for team competition are described in the grade chapters.
4. For list of girl's events and games see p. 83.





## NORTH SCHOOL GROUP CONTEST

WINTER TERM		SCHEDULE					REDS		SCORE		BLUES					
Events and Teams		IV	V	Grades VI	VII	VIII	Score from Last Term									
Basket Ball	Boys	1st				Oct 1	Oct 1					5				5
		2nd				Oct 3	Oct 3				5	10				
		3rd				Oct 5	Oct 5								5	10
	Girls	1st				Oct 7	Oct 7					5				5
		2nd				Oct 9	Oct 9									
		3rd				Oct 12	Oct 12									
Running Broad Jump	Boys					Nov 15	Nov 15									
	Girls					Nov 1	Nov 1									
Dodge Ball	Boys	1st	Oct 2	Oct 2	Oct 8	Dec 7	Dec 7	5	5	5	5	25				
		2nd	Oct 2	Oct 2	Oct 8	Dec 7	Dec 7			5	5	15	5	5		10
		3rd	Oct 2	Oct 2	Oct 8	Dec 7	Dec 7									
	Girls	1st			Oct 15	Oct 15	Oct 15									
		2nd			Oct 20	Oct 20	Oct 20									
		3rd			Nov 5	Nov 5	Nov 5									
Pass Ball Relay	Boys	Oct 6	Oct 6	Oct 6	Oct 12	Oct 12										
	Girls	Oct 9	Oct 9	Oct 6	Oct 12	Oct 12						5	5	5	5	25
Chin. Bar	Boys		Oct 10	Oct 25	Oct 28	Oct 28										
8 lb. Shot Put Boys						Nov 20										
20 yd. Dash Girls		Oct 12	Oct 12	Oct 25	Oct 25	Oct 25										
Stand. Broad Jump	Boys															
	Girls															
Captain Ball	Girls	1st														
		2nd														
		3rd														
40 yd Dash Boys																
All-up Relay Girls																
Run. High Jump	Boys															
	Girls															
Shuttle Relay	Boys															
	Girls															
etc.				etc.												

## APPENDIX H

## Athletic Coaching

**1. Keeping in condition.** Specializing in athletics to the extent of training for events and games should not be encouraged in the elementary school; nevertheless, it is the age for teaching health laws and forming habits and no better opportunity is offered than through athletics. All boys want to be athletes and are easily impressed with the importance of clean living. Outline a few simple rules for the boys and use them as a basis for health talks.

a. *Training rules*

(1) Do not smoke. Many a promising athlete is a failure because of tobacco, though every other natural quality has been present and reinforced by good training and developing exercises. A boy cannot do himself justice, either in classroom or in athletics, when his brain is beclouded with nicotine.

(2) Eat plenty of good, healthy food. Milk, vegetables, fruit and home cooked meats are body builders.

(3) Get plenty of sleep. Sleep is necessary for physical development and normal growth.

(4) Play fair, run straight, and avoid all underhand and ungentlemanly conduct when competing in athletics or training for a contest. Be a good loser and a generous winner.

b. *The Health Creed* issued by the Massachusetts Board of Health brings to the zeal of the older boys and girls for their physical well-being spiritual meaning and community interest.

## MY BODY IS THE TEMPLE OF MY SOUL

Therefore:

I will keep my body clean within and without;  
 I will breathe pure air, and I will live in the sunlight;  
 I will do no act that might endanger the health of others;  
 I will try to learn and practice the rules of healthy living;  
 I will work and rest and play at the right time and in the right way  
     so that my mind will be strong and my body healthy, and so that  
     I shall lead a useful life and be an honor to my parents, to my  
     friends, and to my country.

**2. Athletic practice**a. *The crouch start*

"On your marks." The left foot is placed from four to six inches back of the starting line; the right foot backward and slightly to the right and the right knee resting on the ground opposite the instep of the left foot; thumb and fingers on the starting line. The head is up and eyes looking straight ahead.



Figure 32.



"Get Set." The runner raises his hips, straightens his arms, and leans forward as far as possible without losing his balance. The back should be flat and parallel to the ground, the head raised to prevent stumbling. The weight is distributed evenly on the balls of both feet (not heels), and slightly on the fingers, never allowing the weight to drop down on the knuckles. Take a deep breath; this sets the muscles of the trunk and assists in giving fixed points for the legs and arms to pull on. When set all attention should be given to the spring and not to the pistol or command. When the pistol sounds he should shoot ahead with all the force of both legs in a slanting line, coming to a correct position after about four strides. If he keeps low too long, he will stumble; if he straightens too quickly he will lose his speed.

Holes may be dug parallel to the starting line where the right and left foot are placed for the start.



Figure 33.

While practicing the start the teacher may clap hands or strike two pieces of wood together, or merely command "Go" sharply and quickly.

b. *Running* The arms should be swung vigorously at the sides, and finishing slightly across the body. The body should incline slightly forward, the head up, chin forward. The legs should travel in a straight line. The knees should be brought high in front, toe pointing straight ahead, the weight coming down on the balls of the feet. The tendency of the beginner is to toe out, thus losing in the length of his strides, also in power, as it is impossible to get the full use of the arch of the instep. Another fault is in flexing the knee joint of the forward leg too quickly, thus shortening the stride. The heels should not be carried high in the rear. The instant the rear foot is off the ground, it should be brought forward. Raising the leg in the rear is a waste of time and energy. Hit the ground hard as quickly as possible. A good stride is necessary for fast time, but one should never force his stride—Run Naturally. The stride will lengthen if good form is kept in practice.

Always look straight ahead. To look sideward or backward will cause one to lose speed and direction, and many a time the race. Always run the race out; never ease up until well past the finish. A good rule to follow is to run as though you had ten yards more to go. Many a good runner has been beaten at the tape for easing up. After a sprint, slow up gradually; sudden stopping is as bad for the muscles as sudden starting. Always warm up by jogging before attempting to sprint. The sprinter is more liable to muscle strain and ruptures than any other athlete. Many a fine runner has been forced out of competition for weeks and months by disregarding this simple rule.

c. *Standing broad jump* In preparing to jump, stand on your toes with arms above head—bring the arms forward, downward, bending the knees and inclining the body forward. Spring from both feet, jump high as well as far, drawing the knees well up. Swing the arms forward and upward as you jump and “sweep” them downward and backward to get greater momentum. Figures 34 and 35.



Figure 34.



Figure 35.

d. *Running broad jump* In this event the jumper should run as fast as possible, strike the take-off board with the ball of his foot, jump high into the air, draw his feet up under his body as far as possible, and when alighting always fall forward.

To attain the maximum speed, the distance from the starting place to the “take-off” must be measured very carefully. Each jumper must pace off his own distance; this is necessary, so that he may leave the “take-off” with the proper foot without slackening his speed.

e. *Standing high jump* Stand with right or left side to the bar, lean slightly toward it and leap as in the running jump, throwing the arms upward and backward with tremendous force.

A competitor may rock forward and back, lifting the heels and toes alternately from the ground, but may not lift either foot clear from the ground, or slide it in any direction.

f. *Running high jump* There is no limit to the run a competitor may take before attempting a jump, and he may run to the bar in any direction. But the best form is to approach the stick straight to the front slowly, taking off the left foot, swinging the right up hard and across the body a little, using a strong upward arm heave, the body turning to the left and the left foot drawn up sharply almost touching the other thigh. As the body is passing over the stick, the left arm, which is hanging down, should be forced backward and up which raises the left foot off the stick, the jumper landing on all fours facing the stick. Little speed in the approach should be used except in the last two steps, which should be quick and hard. Measure the take-off by standing in front of the bar, swinging up the other foot so that it just clears, then turn and step off about 18 or 20 steps, make a mark, and if the strides are even, the take-off will always come to the right place on the ground in front of the stick. If it does not, move the back mark one way or the other until it does.

Note: The greater part of the above material was taken from the Virginia State Syllabus on Physical Training.



## APPENDIX I

## Stunts and Contests

**Through the Loop.** Hold a cord or string, nine inches long, in front of you with hands in over grasp position — palms down. With the left hand carry the string over the right hand outside of the right elbow, and in back of the right shoulder. Bring the left hand over the head and carry the string down behind the body, finally stepping through and bringing the string out in front as in the beginning.

**Knee Dip.** Stand on the right foot, reach behind you and grasp the left foot with the right hand. Go down and touch the left knee to the floor and rise again. Do the stunt on each foot.

**Foot Throw†.** Put a basket ball between your feet in such a manner that it is held between your ankles and the inner side of the feet; then kick up backward with both your feet and in this manner try to jerk the ball over your head, catching it when it comes down.

**Chair Creeper.** Sit on a chair so that its back is at your right shoulder. Grasping the top of back, lie on your right side, and keeping your legs on the seat, crawl around the back of the chair head first, until you can pick up with your teeth some object such as a tongue depressor, from the edge of the seat at the farther corner.

**Crane Dive.** Fold a piece of paper a foot long and stand it upright on the floor. Hold one foot with the opposite hand, reaching across behind the back. Bend down and pick up the paper with the teeth without losing the balance or touching the floor with any part of the body except the one supporting foot.

**Jump Foot\*.** Place one foot against a flat wall or other stationary object about a foot from the floor, and jump over it with the other foot without moving the first one from the wall. Try jumping back over it as well as forward. Try placing the foot high on the wall and jumping over. Take a run at it. To succeed you must not place any weight on the foot which is against the wall.

**Frog Dance\*.** Squat on one heel with the other foot extended straight sidewise. Draw the extended foot under the body and shoot the other out to the opposite side. Change back and forth rapidly, keeping the upper part of the body as upright as possible. This and the Bear Dance are parts of the Russian dance.

**Heel Knock\*.** Spring upward with both feet, knock heels together twice, and separate them before landing.

**Bear Dance\*.** Squat on one heel, with the other foot extended forward. Quickly draw the extended foot under the body and shoot the other foot out, arms extended for balance. Shift back and forth rapidly.

**Jumping Jack\*.** Drop to a full squat, with knees bent and spread, arms crossed in front of the body, upper part of the body erect, and weight resting on toes. From this position spring immediately to a standing position, with the knees straight, weight resting on heels, toes pointing up, feet about eighteen inches apart, hands extended sidewise. Repeat the squatting and rising motion several times rapidly, without losing the balance.

**Cart Wheel\*.** Stand erect with left hand at the side, fingers spread, palm down, and right hand raised over the head. Incline the body directly to the left side, throw the right foot in the air, the left hand striking

\* From "Health by Stunts," by Pearl and Brown. Used by permission of The Macmillan Company, publishers.

† From "Indoor and Outdoor Gymnastic Games," Spalding's Athletic Library. Used by permission of the American Sports Publishing Company.



the ground. Follow immediately by the right hand and then by the right foot, the left foot striking last. When done correctly, the body has the appearance of a wheel; the arms and legs are the spokes. The more rigid the body is kept, the better is the appearance of the stunt; feet must travel straight up in the air over the head.

**The Long Reach.** Mark a line on the floor or ground. Toe this mark and with a piece of chalk or stick mark the floor or ground as far as possible from the line rising again to the position without having moved the toes from the mark. In returning to position the hand which has supported the body in stooping to make the mark must not be drawn along the ground or placed a second time to the ground.

**Bend the Grab.** Learn this from lying position on the back. Place the hands on the floor behind the shoulders and raise the knees placing the feet wide apart and as near the hands as possible, then with a pushing motion of hands and feet lift the body from floor.

**Heel and Toe Spring.** A line is drawn on the floor. The player places his heels against this line, bends down, grasps the toes with the fingers, the fingers pointing backwards toward the heels. He then leans forward slightly to get an impetus and jumps backward over the line.

This feat may be reversed. Standing in the same position, the player toes a line and jumps over it forward.

**Take a Chair from Under.** Arrange three chairs in a line and place the heels on one and the head on the other, the middle one being under the back. Now, sustaining the weight of the body by the heels and the head, take the middle chair from under you with your hands without falling.

**Balancing Exercise.** Place a light book on the crown of the head; place the hands on the hips; place the heels together with the feet at an angle of 90 degrees; rise on the toes; from this position bend the knees until the body touches the heels; return to standing position. The knees should be turned outward over the toes and the trunk should be erect throughout. Continue specified number of times or until book falls.

**The Palm Spring†\*** Performed by standing at a little distance from a wall with your face toward it and leaning forward until you are able to place the palm of your hand quite flat on the wall; you must then take a spring from the hand and recover your upright position without moving either of your feet. It is better to practice it first with the feet at a little distance only from the wall, increasing the space as you gradually attain greater proficiency in the exercise.

**Prostrate and Perpendicular.†** Cross your arms on your body, lie down on your back and then get up again without using either your elbows or hands in doing so.

**Knuckle Down.†** Consists in placing the toes against a line chalked on the floor, kneeling down and getting up again without using the hands or moving the feet from the line.

**The Tantalus Tricks.†** Have a player stand with his back close to the wall, then place a piece of money on the floor at a little distance in front of him and tell him he shall have it if he can pick it up without moving his heels from the wall. It will be found impossible, as, in bending, a part of the body must necessarily go back beyond the heels.

Place the left foot and leg and the left cheek close against a wall; then lift the right foot slowly and endeavor to touch the left knee with it and stand steadily in that position.

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† From "Indoor and Outdoor Gymnastic Games," Spalding's Athletic Library. Used by permission of the American Sports Publishing Company.

**Single Squat.** Stand on one foot with the other stretched out in front. Sit down on your heel without losing your balance or touching the ground in any way except with the foot you started on. Use your arms for balance and come back to a standing position, but still on one foot.

**Forward Fall.** From a kneeling position reach back with both hands, grasping the ankles. Keep back well arched and head back, stomach rounded to make a curved surface to fall on. From this position fall forward. When done correctly you will roll easily from your knees to your thighs to your stomach to your chest and rock back again.

**Kangaroo Jump.** Hold both hands in front horizontal position, jump up and touch both feet at same time to your hands, without lowering your hands.

**Chair Vault.** One hand on seat of the chair and the other on back, go through and come back without touching your feet.

**Fish Hawk Dive.** The Fish Hawk Dive is similar to the Crane Dive except that the foot is not held, but stretched out behind. A quick dip is made and the paper is picked up with the teeth.

**Front Somersault.** Stand squarely on both feet; then squat down and fall forward, striking on the hands, and bending the head as far forward as possible. Turn completely over, keeping the back bent forward and the knees and feet pulled close to the body. This gives the whole body something the form of a wheel and insures your going completely over and back to a standing position.

**Full Squat.** Clasp the left wrist with the right hand behind the body. Point the fingers straight down. Bend the knees deeply until you can touch the floor. Keep the head erect and the back flat.

**Jump Stick.** Hold a small stick lightly by the tips of your fingers. Jump over the stick without letting go of it. Draw your knees well up as you jump.

**Stiff Leg Bend.** Stand with both heels together and the arms perpendicular. Bend body forward downward, sweeping the arms downward, and touch the floor with the finger tips. Keep the knees stiff.

**Stiff (Wooden Man).** One girl lies down on her back on the mat, stretching out absolutely stiff, with arms down to the sides. The second girl lifts her up, putting her hands under the back of her head. The girl who is being lifted must remain stiff until she has been stood erect.

### Double Stunts

**Siamese Twins.** Two players (two boys or two girls), of about the same height and weight, stand back to back and lock arms. The object is to walk in one direction, using first the legs of one player and then those of the other. This may be done by one player moving his feet forward slightly. This is accomplished by both bending the knees, and the player on the side toward which progress is to be made sliding his feet forward. Bracing his feet in the new position, he straightens his entire body upright, drawing the rear player after him until both are in the same relative position as at the start. This constitutes one step, and is repeated over as long a distance as may be specified or desired.

**Chinese Get-up.** Two persons sit on the floor back to back with arms locked, and retaining such relative positions they try to stand upright.

**Dot and Carry Two†.** This is to be performed by three players, whom we will style A, B, and C, in the following manner: A, standing between B and C, must stoop down and pass his right hand behind the left thigh of B and grasp B's right; he should next pass his left hand behind the right thigh of C and take hold of C's left hand; B and C should each pass one arm around the neck of A, and the latter, by raising himself gradually, will be able to lift the others from the ground.

† From "Indoor and Outdoor Gymnastic Games," Spalding's Athletic Library. Used by permission of the American Sports Publishing Company.



**Elephant Walk.** Two boys face each other. No. 1 places his hands on the shoulders of No. 2 and No. 2 grasps No. 1 by the hips. No. 1 jumps and assisted by No. 2 wraps his legs as high as he can under the arms of No. 2. No. 1 then lets go with his hands and falls backward swinging his head between the feet of No. 2 and places his hands on the back of No. 2's ankles. No. 2 then falls forward and walks on his hands and feet with No. 1 still hanging on.

**Sack of Wheat.** Two boys stand facing each other. Boy No. 1 bends forward and places his head against the stomach of boy No. 2. Boy No. 2 grasps boy No. 1 around the waist and lifts him up on his own shoulder, letting go his hold, and boy No. 1 drops on his feet behind boy No. 2 and facing in the opposite direction.

**Back Spring.** Boy No. 1 gets down on hands and knees, No. 2 with a little run places his hands on the ground close up to No. 1 and turns a somersault over his back. Make it as much of a handspring as possible, that is, don't use the back of No. 1 any more than is necessary.

**Bobbin Ahead.** No. 1 stands with his back to No. 2 who stands on his hands close up to heels of No. 1, and throws his feet up over the shoulders of No. 1. The first boy catches the feet of No. 2 as they come over, and bends forward pulling him up so that he sits on his shoulders. No. 2 goes on over, landing on his feet, and No. 1 then stands on his hands, throws his feet over the other boy's shoulders and they go on over and over.

**Eskimo Roll.** Boy No. 1 lies on his back while boy No. 2 stands with one foot on either side of his head. Each takes hold of the other's ankles, and the boy standing, dives forward between the legs of No. 1, turning a somersault, at the same time pulling No. 1 on his feet. The positions are thus reversed and No. 1 dives over No. 2 and they go over and over several times, always holding tightly to each other's ankles.

### Contests

**Twisting Sticks.** Two grasp a broom handle high over their heads. At the word the stick must be brought down between them, thereby twisting within the hands of one of the players.

**Arm's Length Tag.** Two players stand each with an arm extended at full length at shoulder level, and try to touch each other without being touched in return. This will require some rapid twisting, dodging and bending. A touch on the extended hand does not count.

**Dog Fight.** Two persons place themselves on their hands and knees facing each other, about three feet apart. Place an endless strap or anything that will not cut into the flesh over the heads (which must be kept up and back). At the word "Go," the players pull against each until one of them is pulled off the mat, or his head is pulled forward thereby releasing the strap, thus showing the other the victor.

**Hand Push.** The players stand facing each other, and have one foot advanced. The hands are held about shoulder high with the palms facing outward. At a given signal they try to make their opponent move one foot off the ground or to throw him off balance. The one who succeeds in doing this to an opponent wins.

**Poison.** This is an ancient game. A circle about three feet across is drawn on the ground. The players, holding hands, make a ring around this, and try to make one of the number step into the poison circle. He can evade it by side-stepping, by jumping over, or by dragging another fellow into it.

First to make the misstep is "it" for the time or for next game.



**The Finger Feat†.** Place your hands horizontally across and close to your breast and put the tips of your forefingers together; another player should then endeavor to separate them by pulling at each arm; but if you hold them firmly in the manner described, he will be unable to achieve it, although he may be much bigger and stronger than you. It is not proper for the second player to use sudden or violent jerks in his attempts; he must employ only a steady, regular pull.

**Badger Pull.** Two boys face each other a foot or two apart on hands and knees. Two belts hitched together are passed around their heads. At signal "Pull" each, crawling backward, tries to pull the other across a line drawn on floor between them. Hands must be left on the ground.

**Rooster Fight.** Each contestant must stand on one foot and fold his arms, then hop on one foot and bunt each other with the shoulder and try to make your opponent touch the other foot to the floor. As soon as one contestant touches the foot he is not hopping on, to the floor, he loses.

**Indian Wrestle.** Two boys lie side by side on their backs, with heads pointing in opposite directions, their arms securely locked. On the signal "Go" each raises leg nearest opponent once, twice and on the third time locks leg with other fellow and attempts to turn him over.

**Hand Wrestling.** The wrestlers stand with right foot advanced clasping right hands. The object is to make opponent move a foot from its position. This constitutes a throw.

**Toe Wrestling.** The wrestlers are seated on the ground facing each other with hands clasped about the knees. A stick is placed between the arms and knees while in this position. The object is to get the toes under those of the opponent and roll him over backwards. If either wrestler breaks his hand clasp about the knees it constitutes a victory for his opponent.

**Elbow Wrestling.** A table or some flat surface is necessary for this event. The opponents stand on opposite sides of the table placing the right elbows together on same. They clasp hands and endeavor to push the back of the hand of the opponent down on the table without lifting the elbow.

**Cat Fight\*\*** The opponents bend well forward, clasping their knees and a stick is passed back of the knees and over the forearms. They try to remain on their feet, and shoulder the other man off his balance.

**Staff Pull-Up.** The two players are seated with toes touching, each grasping a staff, held horizontally. The stunt is to pull the other man up onto his feet.

**Stork Wrestle.** Standing on one leg, the players grip hands and try to make the other man put down his foot by pulling or pushing.

**Duck Fight.** The two men grasp ankles with their hands and each tries to shoulder the other so as to make him either let go or fall over.

**Hop Wrestle.** The players reach over a line and grasp hands. With one foot they hop and try to pull the other man over the line.

**Horizontal Staff Pull.** The two players stand between two parallel lines, six feet apart, and grasp a staff held horizontally between them. The stunt is to pull the other man outside the lines.

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† From "Indoor and Outdoor Gymnastic Games," Spalding's Athletic Library. Used by permission of the American Sports Publishing Company.

\*\* "Games for boys," Ripley. Published by Henry Holt and Co., New York

Other Stunts taken from The Michigan, Alabama, Detroit, and Indiana Syllabi on Physical Education.

## APPENDIX J

## Home-made Play Apparatus\*

The following directions for the construction of home-made apparatus will be helpful to rural schools and small communities in providing adequate play facilities for their children. These instructions are reprinted with permission from a rural recreation manual, "Neighborhood Play," published by the Youth's Companion in coöperation with the U. S. Bureau of Education.

## MATERIALS

Number 1 spruce or Southern pine is excellent material for most playground apparatus. White ash has the advantage of added strength, but it splinters easily. White oak should be used for pieces that receive much wear such as swing boards and turning bars. All wood should be carefully seasoned, and such parts as come in contact with earth should be tarred or treated with creosote.

It is well to saturate the wood thoroughly with boiled linseed oil. In any case, it should be finished with two coats of good outdoor paint, preferably dark green in color, or with one coat of shellac, followed by one coat of the best spar varnish.

## SAND BOX

The desire to play in the sand is universal and for little children the sand box or sand table is the piece of playground apparatus that brings the largest returns. Place it out of the way of stray balls and other similar dangers.

A good size for the box is five feet by ten feet. First remove the sod from an area of those dimensions, and if the natural drainage is poor, replace the top layer of soil with gravel. Procure two boards fifteen feet long and eight inches wide, a few nails, and a joist, two by three inches, and eight feet long. Saw the joist into pieces two feet long, sharpen the ends, and drive them into ground sixteen inches at the points that are to be the corners of the box. From each board cut a piece five feet long for the ends of the box. Nail the boards to the corner posts so as to form the sides and ends; and if you wish, level the tops.

The apparatus is complete when you have hauled in the load of sand, preferably of the grade known to dealers as "fine beach." Be sure it is free from earth. It should be changed at the first suggestion of foulness. To keep out stray cats and dogs, it is well to place a woven wire fence four feet high about the box.

To make a sand table, construct one or more boxes, eight inches deep, of any desired size, preferably not over three by six feet. Build a strong table to support the boxes, about 12 inches above the ground.

## SWING

Ordinarily, a branch of a tree, a rope and a board are all that is needed to make a swing, but when the tree is not conveniently present, make a strong simple frame of two posts set in concrete, and a crossbar at the top. If you tie the rope to the crossbar or to hooks placed in it, the rope will soon wear through. A better way is to place eyebolts, two to three inches apart, in the crosspiece. Into the eyes insert a two-inch galvanized-iron pipe, with holes drilled two inches from each end; place oxbow pins in the holes to hold the pipe in place, and tie the rope to the pipe.

---

\* Taken from the Manual of Physical Education, State of Alabama.



## HORIZONTAL BAR

For the bar itself a galvanized-iron pipe, carefully sand-papered, two inches in diameter and six feet long, will serve as well as the more expensive and less durable wood. Two inches from the end of the pipe drill holes five-eighths of an inch in diameter. For the supports, use posts four inches square and nine or ten feet long. Six inches from one end of each, exactly in the center, bore a hole two inches in diameter. To intersect this hole at the center at right angles, bore another one-quarter of an inch in diameter.

Set the uprights in concrete. Dig holes for them three feet deep, six inches or more square. In a tub, or some other convenient receptacle, mix one shovelful of Portland cement, two shovelfuls of sand, and four of coarse gravel or small stones, with enough water to make a watery mud pie. When the cement has been thoroughly mixed, pour a little of it into the bottom of the hole, then put in the upright and pour the rest of the cement around it. See that the upright stands plumb and leave it undisturbed for forty-eight hours, by which time the cement will have hardened.

In placing the other upright, remember that the horizontal bar must not belie its name. Probably you will have to experiment several times with the depth of the foundation layer of concrete before you fix the upright at just the right height above the ground to make the bar horizontal. Place the post with the large hole pointing toward the other post. Pour the concrete as before. When it has hardened for forty-eight hours, put the bar in place through the holes, and bolt it there with quarter-inch bolts. You can set both posts and the bar the same day; but the slower method described above will give better results.

If you wish a removable crossbar, use a pipe six feet, six inches long, and arrange the fastening as directed in the description of the teeter, which follows. With the bar removed, the uprights can be used as a jumping standard. To hold the string or stick over which the contestant jumps, drive three-inch nails one inch into the side of the uprights. Always jump from the side of the uprights opposite to that in which the nails are placed.

An adjustable bar can be arranged by piercing the uprights with as many holes as you want, and fastening the bar in place as directed in the description of the teeter.

See that the children who use the bar have a soft place in which to land. Sand will save injuries and prevent mud puddles from forming.

## TEETER

A board over a fence or a rock is a teeter, but a better one can easily be made. For the uprights, get two pieces of five-by-five-inch joist five and one-half feet long. Four inches from one end of each piece bore a two inch hole. Have ready a piece of galvanized-iron, two-inch pipe two feet long, with cap on one end, and a three-eighths inch hole drilled two inches from the other for an oxbow pin. You can use another bow pin instead of a cap, or can substitute carriage bolts for both, or can drill holes through pipe and wood, and bolt the pipe in place, as you do the horizontal bar; but the first suggestion is the simplest, since it permits the easy removal of the pipe.

Dig holes, with their centers eighteen inches apart, three feet deep, six inches square. Set first one upright, then the bar, then the other upright, as directed for the horizontal bar. Be sure to allow the concrete sufficient time to harden.

The plank should be fourteen feet long, two inches thick, and ten inches wide; to keep it in place upon the pipe, bolt to it on under side two crosspieces of hard wood, each two inches square and ten inches long. For



the carriage bolts that are to hold these crosspieces in place, bore four holes, each six feet nine inches from each end of the plank, and three inches from the edge. Pad the ends of the plank, to form a protection from sudden jars.

The teeter is so popular and so liable to abuse that the plank should generally be taken in every night; and the bar removed when the playground is to be closed — officially — for more than a few days.

#### GIANT STRIDE

The basis for a cheaply and easily constructed giant stride is an old wagon wheel and a pole eighteen feet long and five inches in diameter at the small end. In almost any village the wheel can be had for the asking, and the pole probably can be cut in the woods.

If you use a wheel with a wooden axle stub, remove the axle from the skein, which is the "tapering metal sleeve surrounding a wooden axle spindle to protect it from wear." Shape the top of the pole to fit into the axle skein, and fasten the skein securely in place.

If you use a wheel with a metal axle, cut off the axle about a foot from the hub, and sharpen it to a point. Here is where you may have to call upon the blacksmith. Cut off the spokes four inches from the hub. Into the middle of the small end of the pole bore a two-inch hole about six inches, and drive the axle into it. If the blacksmith is helping you, have him shrink an iron collar on the end of the pole, to keep it from splitting. It is well to use an all-metal wheel and axle.

Cut sixty feet of one-inch Manila rope into four equal pieces. With copper wire, or by splicing, attach the ropes to the hub. Knot them at the bottom, and about every two feet for the lower eight feet. After it has been hung in the sun and rain until it has stretched as much as it will, apply a thin solution of pine tar to preserve it.

Set the pole in concrete, four feet in the ground. At that height, the lower knot of the rope should clear the ground by about two feet. It is well to place a tin or other waterproof cover over the hub, if it is exposed. The entire wheel may be used, and the ropes tied to the felly; the result is a lengthened flying stride, but an increase in danger.

## Use of the Apparatus

### THE SWINGS

Little children should use the little swings.

Children should swing themselves.

Girls at least should not stand up.

Should not swing high.

Boys must keep away from the girls' swings.

The little children must keep away from the large swings.

The little children may be changed by monitors, by whistle.

Note. The swing is one of the most dangerous pieces of apparatus, physically and socially, in a crowded playground and requires constant watchfulness on the part of the teacher.

### THE SEE-SAWS

A child must not jump or slide off when the other child is up in the air.

Must not stand up on see-saws.

Must not bump down so as to make a noise.

### THE SAND BIN

The sand bin should be kept free from paper, lunch, etc.

The sand requires sprinkling in dry weather.

The sand must be changed occasionally; the old sand may be used for jumping pits, etc.

### THE GIANT STRIDE

Small children must be kept away from it.

The children must be instructed in getting off.

The teacher must watch the attachments and splices.

### THE SLIDE

The teacher should not allow children to come down standing up; or to run up.

Small children to go up alone or with other small children.

The teacher must keep sand at the foot of slide.

Watch for splinters, nails, or screws.

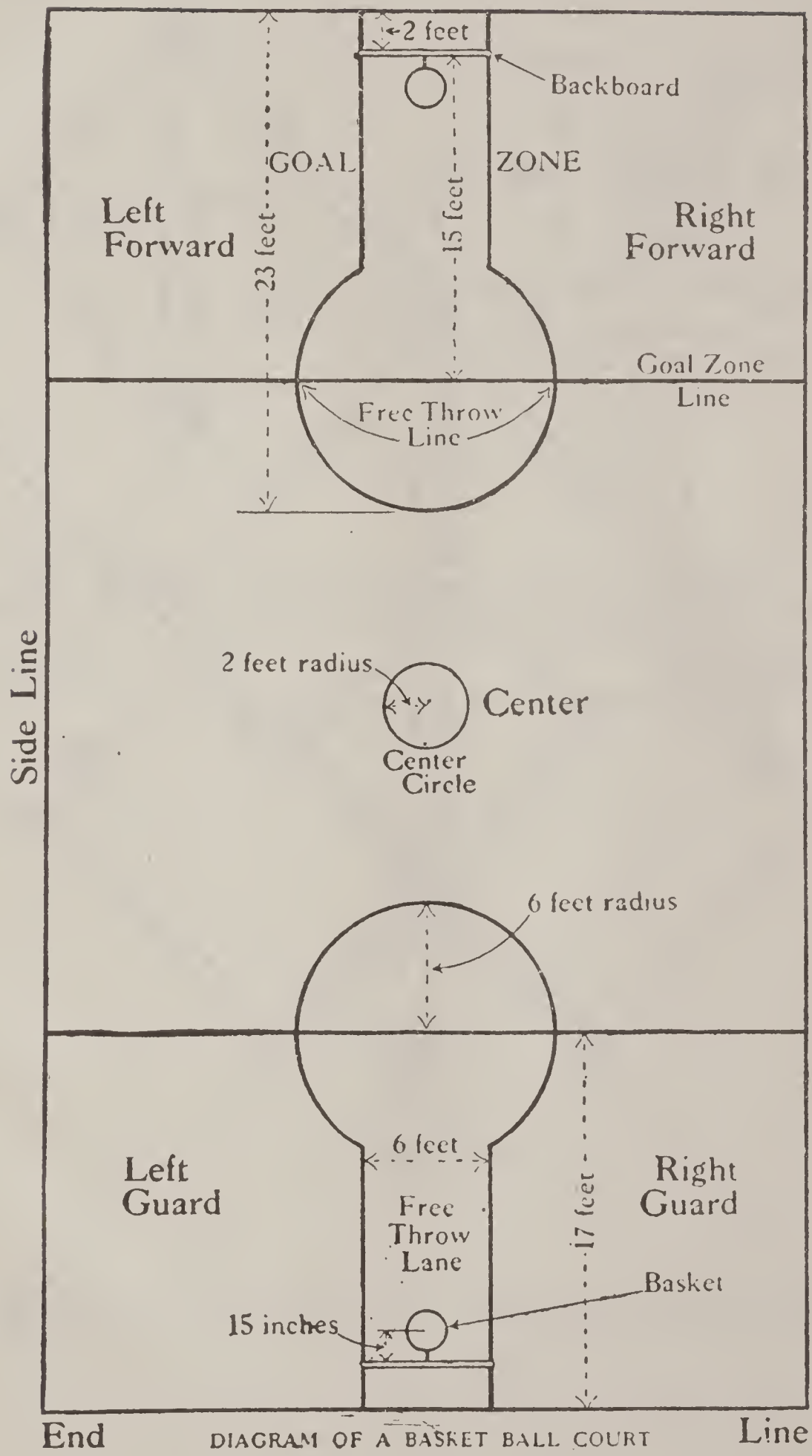
Oil with raw linseed oil or wax occasionally.

### References

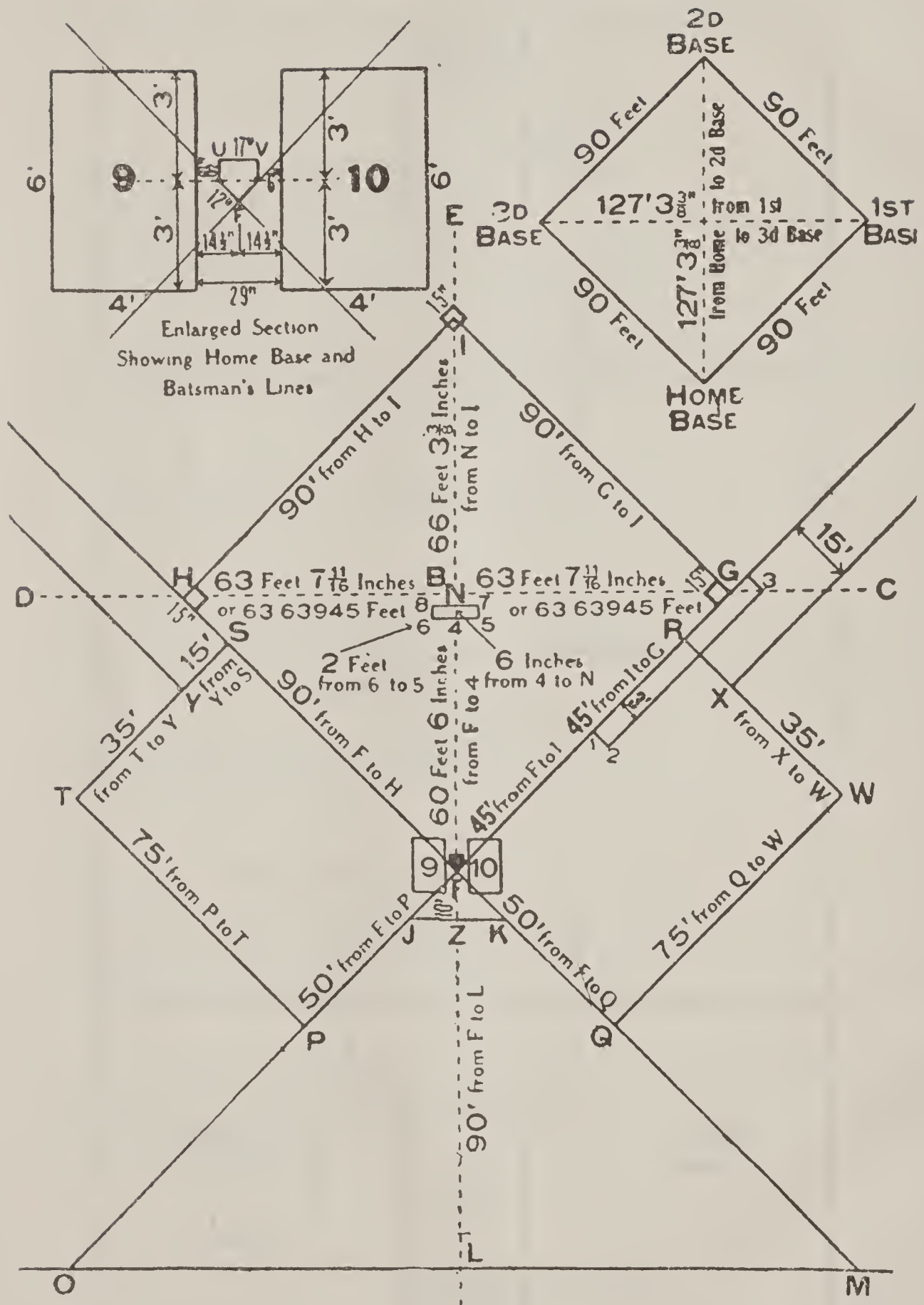
1. "Playground Technique and Play Craft," Arthur Leland, Doubleday Page & Co., Garden City, N. Y.
2. "Layout and Equipment of Playgrounds," Playground & Recreation Association of America.

APPENDIX K

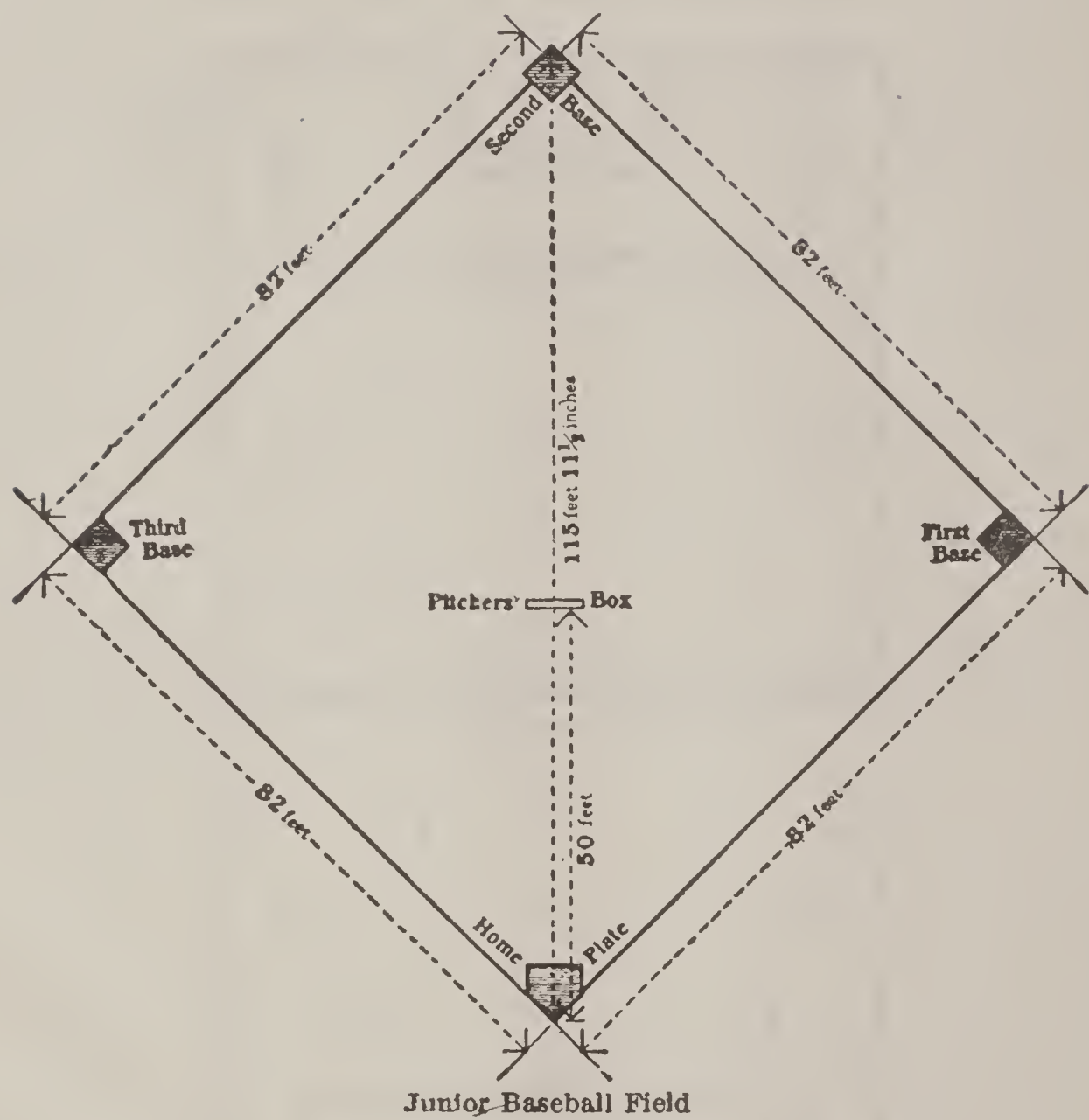
Diagrams of Fields and Courts







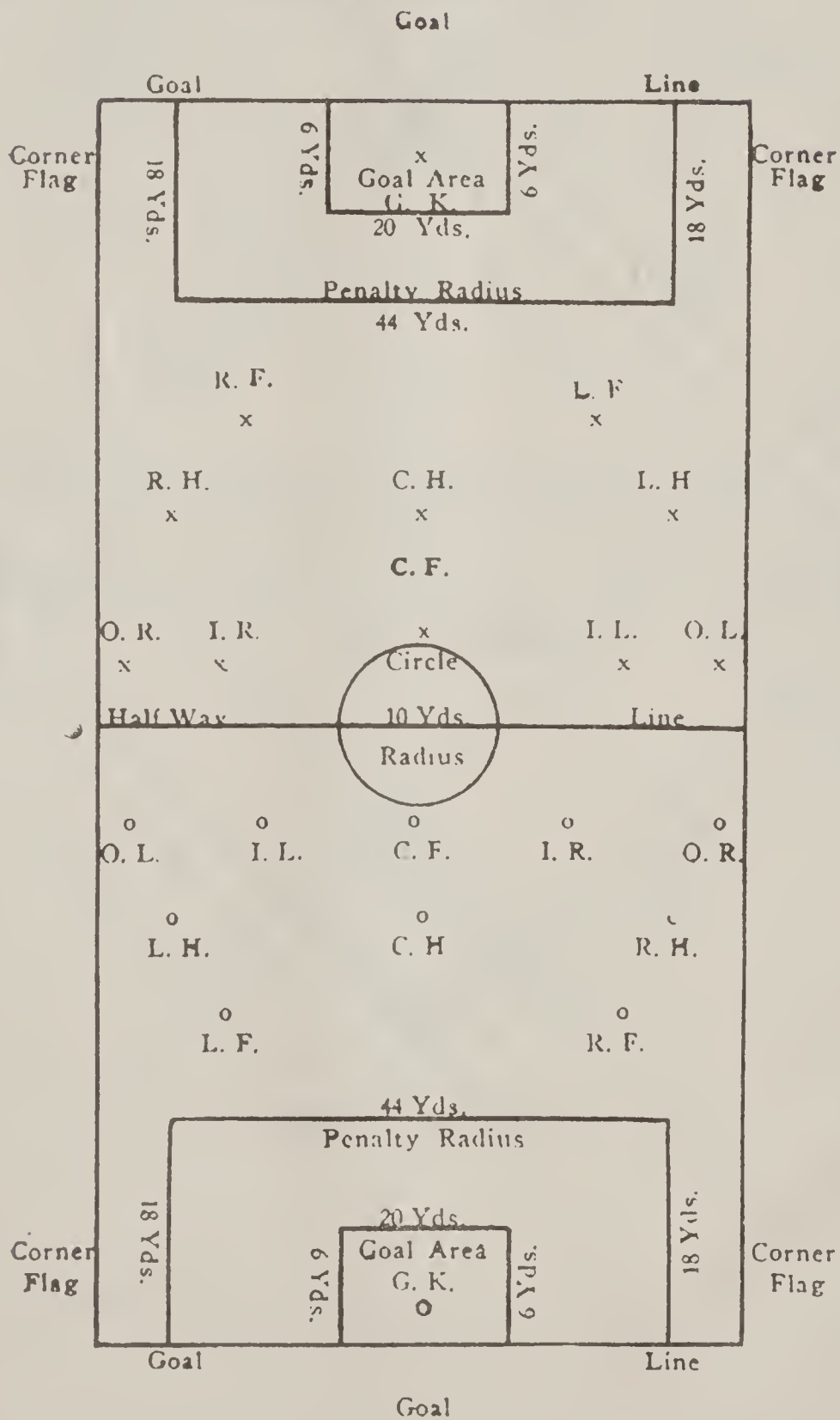
Junior Baseball Field



## Soccer Field

## Key to Sketch:

- |                       |                    |
|-----------------------|--------------------|
| O. R.—Outside Right.  | R. H.—Right Half.  |
| O. L.—Outside Left.   | C. H.—Center Half. |
| I. R.—Inside Right    | R. F.—Right Full.  |
| I. L.—Inside Left.    | L. F.—Left Full.   |
| C. F.—Center Forward. | G. K.—Goal Keeper  |





### Laying out Grounds.\*

In laying out grounds it is well to make all bases, corner markers, range marks, and location marks permanent by sinking in the ground at the proper places, bricks, or large stones, or wooden or concrete blocks. These are easily found when the regular line markings become obliterated, and save the trouble of making re-measurements. Wooden pegs are not satisfactory; they are not always easy to find. Try burying two or more bricks at each place and covering them with cement, leveling and shaping neatly. Markers should be just flush with the ground so that people will not stumble over them, and so that a lawn mower or roller will easily pass over them. Treat occasionally with a coat of whitewash.

Marking grounds is tiresome and disagreeable work at the best. A great deal of it has to be done, and it pays to get ready for it, and to have conveniences easily accessible and always in order.

As an aid to measuring and marking, a twenty-five or fifty foot tape line is desirable. But still more important is a stout cord at least one hundred feet long, with a bit of leather or perhaps red flannel stitched on every ten feet, and wound on a reel, home-made of course. These little conveniences mean much in playground work. A cord like this is better than a regular tape measure because it can be used when the ground or grass is wet, or when a guide line is needed in making boundary lines with the line marker.

For liquid marking use whitewash. A very desirable whitewash can be made by adding to each peck of stone lime while it is slacking, a pound of tallow and two quarts of strong brine. Thin as needed and apply with a brush or marker. It is well to keep a supply of whitewash on hand in a galvanized iron ash can, or strong cask, or a large crock. For dry marking, use slaked lime, or marble dust, or a mixture of whiting (1 part), and sand (2 parts).

The Spalding Dry Tennis Marker at one dollar is excellent. But try a watering pot with the nozzle pinched partly shut; or a pail mounted on little wheels, and with a sap tube projecting from the bottom. To this tube fasten a piece of rubber tubing, and pinch it shut with a spring clothes pin when the flow of whitewash is to be checked.

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\* From "Syllabus of Physical Training," State Board of Education, Virginia.



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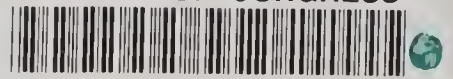








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